Booknesses:

Artists' Books from the Jack Ginsberg Collection

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Curated by David Paton

University of Johannesburg Art Gallery,
Johannesburg, South Africa

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Acknowledgements

This exhibition and catalogue comprise part of the larger ***Booknesses*** enterprise. 2017 is the 21st anniversary of the first exhibition of artists' books in South Africa, *Artists' Books in the Ginsberg Collection* held at the Johannesburg Art Gallery (JAG) from 25 August - 27 October 1996 and it seems appropriate to stage its successor now. The exhibition and catalogue are also accompanied by an exhibition of South African artists' and designers' books held at the FADA Gallery (opening on 24 March 2017) and the first colloquium on the book arts in South Africa (24 – 26th March 2017) to be held in the Faculty of Art, Design and Architecture (FADA), University of Johannesburg. Together, the exhibitions, catalogues, colloquium and related workshops constitute a 'taking stock' of the diverse book arts in South Africa under the title ***Booknesses,*** a self-consciously open-ended label implying the qualities which constitute a book in the hands of the artist as both a physical object and conceptual space.

I must thank, firstly, Rosalind Cleaver, friend and colleague in the book arts for initially encouraging and coaxing me to begin the process of planning these events in 2013. Her steadfast support of this project goes back to its inception and her presence in all aspects of the project is keenly felt and appreciated. Naturally, this exhibition and catalogue would not have been possible without the generous support of Jack Ginsberg and his remarkable, internationally renowned, collection of artists' books. In 1996, when we curated the first exhibition at JAG, then purportedly the second largest exhibition of its kind ever staged in the world, Jack and I began to dream about making this exclusive, tiny niche activity known to a greater diversity of South African practitioners as well as making the Ginsberg Collection more widely known and accessible to artists, designers, architects, students and academics. Ten years later, in 2006, Peter Dennis of Logos Flow helped us launch the website www.theartistsbook.org.za which houses information and growing scholarship on the book arts, a database of South African artists' books as well as a database of books *on* artists' books which Jack is collecting parallel to his collection of artists' books. This catalogue hopes to build upon, and add to, book arts scholarship in South Africa. Jack's generous lending of prize examples of artists' books from his larger collection has not only made this exhibition possible, but also brought the world's attention to bare upon this incredible resource which exists in South Africa and which is unique on the African continent.

The exhibition and this catalogue also make possible a new collection of critical writings on the book arts in South Africa. Keith Dietrich and Pippa Skotnes have contributed essays on diverse aspects of South African book arts including the book's complex image / text relationships as well as the book's relationship with its own conventions; relationships and conventions which can be uncoupled and exploded so as to fully realise a book's *bookness*. Robbin Ami Silverberg has contributed a text on her experiences of the relationship between Johannesburg and New York with the artist's book being connective tissue between the two locales. Because of Robbin's long association with the Department of Visual Art and Artist Proof Studio (APS) as well as being a trustee of Jack Ginsberg's Ampersand Foundation which facilitates South African artists' residencies in New York, Robbin's kind agreement to be a key-note speaker at the colloquium as well as open the FADA

Gallery exhibition of South African artists' books – which runs in conjunction with Jack's exhibition – is hugely anticipated and appreciated. Kim Berman's association with Jack, Robbin, UJ, Artist Proof Studio and artist's book-making adds resonance to her interview with Jack about his collection. Kim's essay contributes a dialogical understanding to the genesis and development of the Ginsberg Collection as well as the role Jack has played in both the local and international (book)arts scenes. Of particular mention is the work done by my research assistant Nicole Swartz who, apart from coordinating much of the data required in delivering the larger project, transcribed the Ginsberg interview with accuracy and skill. Sarah Bodman, who is the Senior Research Fellow for Artists' Books and Programme Leader for MA Multi-disciplinary Printmaking at the Centre for Fine Print Research (CFPR) at the University of the West of England, Bristol, UK has been my contact point with the international book arts community since 2008. To you Sarah a huge thank you for bringing your expertise and experience to the project as one of the colloquium keynote speakers as well as agreeing to open the ***Booknesses: Artists' Books from the Jack Ginsberg Collection*** exhibition. Your generous support of my research over many years is gratefully acknowledged along with rich insights which you will bring to bear upon the proceedings of the related colloquium. Pinkie Mekgwe, Executive Director of Internationalisation at the University of Johannesburg is acknowledged for facilitating funding for bringing Sarah to Johannesburg.

The Dean of the Faculty of Art, Design and Architecture, Prof. Federico Freschi is thanked for writing the foreword to the catalogue and bringing his curatorial and art historical eye to bare on the project as a whole. His backing for the project, and especially his urgent support in regaining the UJ Art Gallery as the exhibition venue when we thought we had lost it in the wake of legitimate student protests and unrest in 2016, is also acknowledged with gratitude. Completing the acknowledgements of contributions to the catalogue, my deepest gratitude goes to Robyn Sassen who undertook the editing process – which included all communications with the authors – the writing of the contextualising introduction as well as the task of guiding the publication through its peer-review process. Without your contribution Robyn, this catalogue would simply not exist.

The Faculty prides itself on the quality of its students and alumni and I extend my sincerest thanks to Nika Campher who designed and produced this catalogue. Undertaking such a huge task with grace and calm has resulted in a publication which will enrich the library shelves of academic institutions the world over, something for which you, Nika, can be especially proud. To Mark Stanley Adams, I acknowledge the generous hours spent photographing almost every book which appears in this catalogue: a task cheerfully undertaken whilst carefully manoeuvring each book towards either 'kitchen' or 'hell', our colloquial points of alignment with the camera's viewfinder. I also acknowledge Roxy Do Rego's careful proofreading of the texts of this catalogue.

As part of the exhibition curatorial team my gratitude goes to Annali Dempsey, chief curator of the UJ Art Gallery, whose masterful curatorial eye has helped me build a coherent and navigable exhibition from the complex themes with which the diverse book-works presented us. Your professionalism and tireless work is evident in the final exhibition. The other members of the exhibition curatorial team; Jack Ginsberg

and Rosalind Cleaver receive my heartfelt thanks and appreciation. Without your support and finely tuned sensitivities to the difficult task of displaying books without being able to touch them, this exhibition would have simply been a collection of objects in display cases. My 2017 departmental student assistants, led by Lilly Oosthuizen, are acknowledged for helping realise the exhibition in its fine detail.

To Grant Cleaver and Terri Brooks, thank you for driving aspects of the exhibition display and catalogue publishing without which, neither would have been realised. My colleagues in the Department of Visual Art; Vedant Nanackchand, Shonisani Netshia, Karen von Veh, Gordon Froud, Kim Berman and Elda Majola, thank you for your unfailing support for the greater project and the myriad of ways in which you have help make the diverse aspects of the project realisable during a period of ongoing academic turmoil which questions the very foundation of the academic project in this country. Also to Eugene Hön and Prof. Brenda Schmahmann who were part of the FADA exhibition and colloquium organising committees respectively and which run concurrently with this exhibition, a special note of thanks for helping me realise the greater project. Wilhelm van Rensburg is acknowledged for designing and running the education programs which are central to the outreach aims of the project. Natasha Munsamy is thanked for securing the loan of iPads and Jabulani Nyembe is acknowledged for developing all digital and online UX media which help enliven and deepen the visitor's experience of the exhibition.

During the course of putting the exhibition together and preparing the catalogue it was necessary to receive permission from each and every artist, or their agents, in order to reproduce their work. To every artist who provided kind permission to reproduce imagery, a huge thank you, you made this daunting task bearable and I have felt a great camaraderie and kinship in our shared passion for the artist's book through our correspondences. Special thanks go to Becky Daniel, Gallery Assistant at Richard Gray Gallery, Chicago; Julie Green, Head of Reproductions, David Hockney, Inc. USA; Wendy Williams, Managing Director, Louise Bourgeois Studio, New York; Karin Seinsoth, Hauser & Wirth, Zurich; Janet Hicks, Director of Permissions, ARS, Artists Rights Society, New York; Michael Eby, Research and Archives, Pace Gallery, New York and Ilyana van Tonder, DALRO, Johannesburg, South Africa who were all particularly helpful and patient with my multiple emails regarding reproduction rights and permissions.

The Photobook: A History volume I
Martin Parr and Gerry Badger
The Photobook: A History volume II
Martin Parr and Gerry Badger
SOUTH AFRICAN ARTISTS' BOOKS AND BOOK-OBJECTS SINCE 1960
DAVID MURRAY PATON
William Blake THE COMPLETE ILLUMINATED BOOKS
THE BOOK OF 101 BOOKS
Seminal Photographic Books of the Twentieth Century
New Directions in Bookbinding
Philip Smith
AVANT-GARDE PAGE DESIGN 1900 1950
ANDRÉ MASSON
Books As Art
TOM PHILLIPS
ULISSES CARRIÓN
The Maker's Hand
libri d'artista in italia 1960 - 1998
LE PEINTRE ET LE LIVRE
Esthétique du livre d'artiste
THE BOOK REMEMBERS EVERYTHING
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802 photo books from the M. + M. Auer collection
From Page to Space
Published Paper Sculptures
LA ART BOOK FAIR
THE NY ART BOOK FAIR 26 - 28 SEPTEMBER 2014
Ed Hutchins
BOOK DYNAMICS!
Livre Objet 2005
LIGHT BOUND
Russian Book Art 1904-2005
WHY I LOVE BOOKS
CHARLES HOBSON
things as they are
PHOTOJOURNALISM IN CON
CURTIS
PHOTOGRAPHIC MEMORY
THE ALBUM IN THE AGE OF PHOTOGRAPHY
FOTOGRAFÍA PÚBLICA
Photography in Print 1919 – 1939
ALTERED BOOKS WORKSHOP
THE ESSENTIAL GUIDE TO MAKING HANDMADE Books
TWO DECADES OF HAMADY AND THE PERISHABLE
Shu: Reinventing Books in Contemporary Chinese Art
BOOKWORK
CROSSING BORDERS
THE KALDEWEY PRESS, NEW YORK
Philip Smith The Book: Art and Object
Philip Smith The Book: Art and Object
Manuel Neri
VINCENT FITZGERALD & COMPANY 1980 - 2000
DOUG BEUBE BREAKING THE CODEX
THE IDEAL BOOK
Marx to Emigre and Beyond

THE ARTIST'S BOOK YEAR
ARTIST'S BOOK YEARBOOK 2010-2011
IMPACT PRESS
ARTIST'S BOOK YEARBOOK 2008 - 2009
IMPACT PRESS
Sarah Bodman: Editor
Artists' Book Yearbook 2001–2002
Impact Press
ARTIST'S BOOK YEARBOOK 1998 -99
ARTIST'S BOOK YEARBOOK 1994 - 95
ARTIST'S BOOK YEARBOOK 1996 - 97
ArtistBook International Cologne 1996
ArtistBook International New York 1995
ArtistBook International Paris 1994
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THE ART OF THE BOOK
1914
RT OF THE PRINTED BOOK BLUMENTHAL · BODLEY HEAD
ILLUSTRATED LETTERS
ARTISTS AND WRITERS CORRESPOND
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Dieter Roth in America
Dieter Roth
Books + Multiples
ROTH TIME
The Museum of Modern Art
Lars Müller Publishers
ED RUSCHA · PHOTOGRAPHY
Benezra | Brougher
ED RUSCHA
READING ED RUSCHA
OWARD RUSCHA
EDITIONS 1959–1999
ENGBERG/WALKER ART CENTER
02
KATALOG Nr. 7
Künstlerbücher I—III
Twenty Years of Bookie Wookie
A Book of One's Own
Paul Johnson
The Guild of Book Workers 75th Anniversary Exhibition
Rosalind Krauss "A Voyage on the North Sea"
SOMETHING ELSE PRESS
FRANK
DOCUMENTEXT
My First Artists' Book
the Book is done?
Certain Trees
NEW MEDIA ARTS
Robert C. Morgan
Book Arts 2004
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ARTISTS BOOKS: A CRITICAL SURVEY OF THE LITERATURE
STEFAN KLIMA
GRANARY BOOKS
CUBIST PRINTS/CUBIST BOOKS
Stein
the book, spiritual instrument
GRANARY BOOKS
INK PAPER LEAD, BOARD LEATHER THREAD
THE ART OF THE BOOK
ARTISTS' BOOKS
BUCHOBJEKTE
03
NO LONGER INNOCENT BOOK ART IN AMERICA
speaking of BOOK ART
CATHY COURTNEY
PLAYING WITH BOOKS
MORE THAN WORDS
ARTISTS' MAGAZINES
HUBERT
SURREALISM AND THE BOOK
LETTERPRESS
The allure of the ha
Digital Book Design and Publishing
max ernst
books and graphic work
Helfried Hagenberg
Buchskulpturen
EXHIBITIONS CATALOGUE 2008-2012
Bound for Success
BY ITS COVER
MARTHA WILSON SOURCEBOOK
40 Years of Reconsidering Performance, Feminism, Alternative Spaces
A Book of the Book

Foreword

Federico Freschi

Executive Dean: Faculty of Art, Design & Architecture at the University of Johannesburg

Artists' books exist at a compelling intersection of art and literature. Like books, they suggest that they can be held and have their pages turned, their narratives unfolding in the mind of the reader as they invite direct, physical engagement. Like works of art, they can be framed and displayed independently, their imagery and often complex materiality inviting contemplation and imaginative reconstruction in the mind of the viewer. In both senses, they offer us the intriguing possibility of seeing the world through the hearts and eyes of others, inviting us into a space of psychological complexity, imagination and signification.

The title of this exhibition – ***Booknesses*** – brings this intersection of physicality and imagination into sharp relief. It identifies the book as at once a real and an abstract object, implying that the form of the artist's book is in a sense the most essential form of a book: something that provides a path into the abstract realm of the conceptual, even as its very physicality reminds us that it is an object. In contemplating this notion of 'bookness', the exhibition thus draws attention to the complexities and contradictions of object-making, context and signification. It expands the scope both of literature and art making, and underscores the potential of both to make visible our common humanity, regardless of time or context.

It is a great privilege to host this extraordinary collection of artists' books at the University of Johannesburg, precisely at a moment when the very epistemological foundations on which our universities have been built are being questioned and challenged. In this context their very 'bookness' reminds us that, while constructs of knowledge may not be universal, imagination, creativity and the need to find expressive vehicles for these things are fundamental to human nature, across time and across culture.

Both as books and as artworks, their 'bookness' is an optimistic affirmation of human intellect and imagination. In the breadth and scope of their visual ingenuity, complexity and imaginativeness, they give us the hope and the conviction that the arts have the profound power to shape the world we want to have, and to leave behind.

My sincere thanks to all who made this exhibition possible: primarily, to Jack Ginsberg for his generosity in sharing his truly remarkable collection with us. His passion for, and commitment to, collecting the finest national and international exemplars of this extraordinary art form are the guiding spirit of this exhibition. Thanks also to curator David Paton and his colleagues, who, having long been inspired by the Ginsberg Collection, have invested an enormous amount of physical and intellectual energy in sharing their inspiration, and have created for us a truly powerful and memorable exhibition.

Introduction

Robyn Sassen

Early in September 2016, students at Howard College, on the Durban campus of the University of KwaZulu-Natal, after two weeks of angry protest about the demand for university fees to be abolished in South Africa, set fire to the college's law libraries.[1] Books, journals, everything. In the wake of widespread condemnation for this action in the broader political and educational spheres, one cannot help but consider the implications of this extremely violent gesture, not only for the state of education in this country, but also for the culture of the book itself. The book remains the kernel of an understanding of values that can be damaged and pummelled, sheltered and treasured, burnt and salvaged as a means of reflecting on who we are, as a society.

In 1823, the German Romantic poet and essayist Heinrich Heine said that where books are burned, eventually human beings will be. This was a reflection on the way in which the milieu he occupied was fraught with irreconcilable differences between Jewish and German identity in a potently anti-Semitic society. And his words were to prove prophetic, when just over 100 years later, in 1933, his writings were among the other works of literature and art burnt by the Nazis, less than a decade before the European Holocaust, where millions of living people and human bodies were, indeed, incinerated.

The city of Timbuktu in the west African country of Mali is renowned for its ancient collections of precious handmade manuscripts and has also, over the years, been the focus of much debate, given the rise of radical forms of Islam and the danger under which such an institution comes. In so many ways, the handmade book is arguably a cipher to the very core of what makes us human.

Joshua Hammer, a seasoned journalist and contributing editor to *Smithsonian*, in his important recent publication *The Bad-Ass librarians of Timbuktu and their race to save the world's most precious manuscripts* (2016) offers an intensely readable reflection on the remarkable trajectory of the world's biggest collection of handmade books, from 1509 which began under the wide-eyed enthusiasm of a 16-year-old Hassan Mohammed Al Wazzan Al Zayati who arrived in Timbuktu after the expulsion of the Moors from Spain. Timbuktu was at that time considered to have an important international reputation for academic scholarship.

Beginning his career in the markets of Timbuktu, Al Zayati quickly realised that the sale of manuscripts was far more profitable than that of other goods. While he established himself as a travel writer in later years, he never lost his enthusiasm for the beauty of the manuscripts and the massive collection he amassed over his life time was passed down – as it continued to grow – through the generations and centuries, eventually to Abdel Kader Haidara in the mid-20th century. Haidara was the youngest of twelve children, a mild-mannered historian who became the custodian of the collection. Hammer explains how Haidara organised the smuggling of all 350 000 volumes of this collection to safety when threats by Al Qaeda for the destruction

of the culture were made.

Conversely, and leaping across geographies to a terrain where the life of books is less threatened politically, it was American modernist poet Ezra Pound who said a book should be a ball of light in one's hand (Pound 1970:55). And Czech writer Franz Kafka who reckoned it should be a hurtful instrument, one that drums on our skulls, an axe to access the stuff beneath "the frozen sea within us" (Pawel 1984:158).[2] Jews, Muslims and Christians recognise themselves, in various ways, as 'peoples of the book', and, through a torrid history of warfare, have sanctified their liturgical illustrations almost above all else.

The books that irrevocably are the root of this catalogue for the exhibition of Johannesburg collector Jack Ginsberg's enormous and fascinating collection of artists' books, are not only balls of light and strong axes, but they're also the kind of books that Umberto Eco premised as irretrievably precious in his 1980 novel *The Name of the Rose*, and Orhan Pamuk glorified as a motive to murder in *My Name is Red*, a novel published 18 years later. Granted, they're not liturgical books, but in their dignity and thought processes, in the challenge they pose to the discipline of making a book, they embrace that same level of preciousness. Unlike any other kind of visual art form, the artist's book secretes its own secrets within its pages and interstices. Logically it can never be displayed entirety or in all its permutations at once. By its nature, it is something that must be contemplated. Time must be spent gazing at and engaging with its thinkings.

Big books and small, books that boast unusual binding and earth-shatteringly beautiful images, books capable of turning the world on their spiritual or political axes, books turned inside out, literally or conceptually, and books exploded by the notion of bookness that manifest in the ancient caves of Europe comprise just a tip of the iceberg of this extraordinary collection, which is important not only for the curious art lover, but for the book arts discipline internationally. And, in reflecting on the preciousness of these tomes, anti-tomes and un-tomes, a candid glance at the collector of these books, offers a rich perspective.

Jack Ginsberg is not the son of an empire. His name is not synonymous with untellable wealth. By profession, he is an accountant. His passion for art and artists' books has enabled him to become a giant in his own time, and the collection that he has grown, for close to 50 years, has guided him in acquiring astutely – and in advising institutions and corporate businesses on how to allocate money to the arts in South Africa.

It was a passion of his that took him all over the world and features some immensely rare and important works that are unique in all the world and celebrate the best of the best in modernist practice, post-modernist thinking and the sense of possibility in our contemporary technology-laden era.

The central piece in this collection is *Prose du Transsibérien et de la Petite Jehanne de France [Prose of the Trans-Siberian and of Little Jehanne of France]*, an artist's book created by Blaise Cendrars and Sonia Delaunay in 1913, effectively one of the first artworks to confront the issue of simultaneity in text, illustration and binding, and in dealing with the context of a poem. This significant piece not only forms the conceptual – and art historical – pivot on which this exhibition turns, but is the central spine to the first essay in this publication, which is written by David Paton, who is a senior lecturer at the University of Johannesburg.

David is not only a book artist in his own capacity, but he is also one of the curators of this exhibition,

and his career trajectory boasts an association with Jack that reaches back to the early 1990s. David's essay is rich with interpretative detail, splaying out as it does to embrace the whole exhibition under the iconography and in a sense, the wings, of Cendrars's pages and poetry.

It leads to an essay by Keith Dietrich, who has just retired from the position of distinguished professor of fine arts at Stellenbosch University and director of the Centre of Comic, Illustrative and Book Arts in the same city. An award-winning artist and academic, Keith is also a highly respected book artist. In his essay in this book, he explores the work and thinking of Czech-born, Brazil educated philosopher Vilém Flusser in conversation with that of WJT Mitchell, the Gaylord Donnelley Distinguished Service Professor in English and Art History at the University of Chicago, and holds it up as a prism to the discipline of artists' books, in terms of their design, thinking and reading methodologies.

Pippa Skotnes, a professor of fine arts at the University of Cape Town cut her proverbial teeth as an artist with printmaking which pointed to artists' books and the sense of possibility they contain. She has crafted a beautiful contemplative piece for this publication, aligning the notion of the medieval cave as a book, an idea which grew out of her brush with the law over the copyright issues surrounding an artist's book she had made. Is it a book? Is it an artwork? It was a challenge which presented itself to the National Library of South Africa in a legal dispute which went all the way to the Supreme Court in the early 1990s and which richly nurtured her own continued thinking about the discipline of book arts, fitting as it does into ancient liturgical practices as well as bleeding edge contemporary thought and yet shying away from the conventional understanding of art in a gallery.

A good friend of Jack's as well as a respected book artist and papermaker in her own right is New York-based Robbin Ami Silverberg, who has written a thoughtful and detailed piece which contextualises the way in which Ginsberg has forged possibility in the conventional art world – through his Ampersand Foundation, of which Robbin is a trustee – as well as in the book arts. Indeed, Robbin's essay contextualises a very important aspect of South African book arts history, which segues rather beautifully with an understanding of Jack's seminal role in the trajectory of South African art in general. As Kim Berman, currently a professor of fine art at the University of Johannesburg and one of the cofounders of the Artist Proof Studio, based in Newtown, Johannesburg, writes in her forthcoming publication *Finding Voice* (2017), from the mid-1980s in South Africa, the country's artists and intellectuals were intensely aware of a shifting energy in the state of things. In 1986 a State of Emergency had been declared by the government, and in that brief and torrid period between then and the formal collapsing of the bastion of apartheid in 1992, many deeply significant things happened that would shape South African society significantly: Politically and socially, these events were premised on Nelson Mandela's[3] release from prison in February of 1991.

From within the art world, initiatives such as Jack's Ampersand Foundation and Kim's Artist Proof Studio ,which she cofounded with the late Nhlanhla Xaba, were born. Arguably in the South African book arts field, these two formal initiatives, although not only boasting book arts credentials as they supported a wide variety of artists, serve as powerful incentives to legitimise the myriad of linked skills and specialisations associated

with a strong book arts tradition. Robbin's essay is an important pivot into this rich and heavily creative new beginning in South Africa.

Finally, the publication features a verbatim interview with Jack himself, conducted by Kim in collaboration with David, and with Rosalind Cleaver, a central colleague and long-time associate of the University of Johannesburg, who is also a book artist in her own capacity. Not only is this informative interview rich with the kind of personal anecdotes that make Jack, Jack, but it is also an important reflection on where the book arts are, at the moment, in South Africa, and where they can expect to be, going forward.

Editing this collection of material has been an immense and humbling privilege for me. Not only because I, too, have dabbled in the book arts since the early 1990s, and it has become a means of making art very close to my heart since I was introduced to the possibilities it engenders in printmaking and art making by my university teachers, the late Colin Richards, Alan Crump and Neels Coetzee, but also because of the great variety in language, tone and context of the five different components to this publication. While some of the texts are more academic in their focus and language, and others more anecdotal, I have endeavoured to retain the unique, individual voice of each of the writers.

Effectively, the ***Booknesses*** exhibition comes a full circle from 1991, in book arts traditions and collections, premised as it is on South African values and situations. How privileged the collaborators in this major initiative are to have been able to work again with Jack Ginsberg and David Paton.

End Notes:

[1] At the time of writing this introduction, in ongoing student violence under the so-called Fallist movement, a fire was started also in the Wartenweiler Library – library of the humanities in the University of the Witwatersrand in Johannesburg destroying about 100 books. There has been a variety of opinions voiced about these gestures of burning books – or buildings – some of which suggest that protesters in South Africa only get noticed or taken seriously when something important is burnt.

[2] This was written by Kafka in a letter to his friend Oskar Pollak in 1904.

[3] Nelson Mandela one of the most famous anti-apartheid activists in the world, was one of the co-accused at the Rivonia Trial in 1963. He was sentenced to jail on charges of treason and was incarcerated for a period of 27 years, after which time he was released and went on to become democratic South Africa's first black President in 1994.

Chapter 1

David Paton

Simultaneous Journeys: Thematics in the Curating of *Booknesses: Artists' Books from the Jack Ginsberg Collection*

The year 2017 marks the 21st anniversary of the first exhibition of artists' books from the Jack Ginsberg Collection ever held in South Africa.[1] At the time, it was purportedly the second largest exhibition of artists' books to have been held in the world. In 2015, Ginsberg was one of the featured collectors on New York's Center for Book Arts's *Behind the Personal Library: Collectors Creating the Canon.* This exhibition and symposium considered the influence of private collectors on critical dialogue in the field of the book arts.[2] Of the 13 invited collectors, Ginsberg was one of only three non-Americans. Given the extraordinary scope and depth of the collection not only in African but also, now, in global terms, it seemed timeous and fitting to hold another exhibition.

As a place to start the curatorial process for this exhibition, I consulted Jack's rare copy of Blaise Cendrars[3] and Sonia Delaunay-Terk's *Prose du Transsibérien et de la Petite Jehanne de France [Prose of the Trans-Siberian and of Little Jehanne of France]* (1913). Considered by many to be the first true example of *simultaneisme*, or 'simultaneity' in book form (Kelley 2013), *Prose du Transsibérien*, like most of the books in the Ginsberg Collection,[4] is unique on the African continent and is shown to the public on this exhibition for the first time.

Prose du Transsibérien has acquired not only the status of a French cultural icon, but also a certain cult status exemplified by its appearance on the cover of Riva Castleman's controversially titled exhibition catalogue *A Century of Artists Books* in 1994 at the Museum of Modern Art (MoMA) in Manhattan[5] and, more recently, on the cover of The National Art Library's *Word & Image Art, Books and Design* (2015). *Prose du Transsibérien* seemed a provocative and challenging place from which to begin the curatorial project and suggest a process of selecting the books with which it might conduct a set of fascinating dialogues.

Thus *Prose du Transsibérien* itself prompted a decision to make it the first book on this current exhibition [Fig. 1/Catalogue image 001] in turn, proposing two important elements of the curatorial process which might follow. The first was to unpack the work's visual and thematic elements in order to establish a set of curatorial themes in which the selected contemporary artists' books in the collection would be exhibited. This is discussed in greater depth later.

The second was to go back to Castleman's catalogue in which, mostly, *livre d'artistes*,[6] fine press books

and artist-illustrated publications were featured, to see how many of her chosen books[7] can be found in Johannesburg. Given the depth, scope and importance of the Ginsberg Collection, Jack and I found 15 items from Castleman's Modernist selection[8] for the MoMA exhibition. To these we added another four items from the Ginsberg Collections which, in our opinion, Castleman could well have included. Remarkably, we found 26 items from Castleman's postmodern selection,[9] to which we added a further three items which, in our opinion, filled appropriate gaps in the MoMA exhibition. The inclusion of these 48 historically important books is especially significant given that both the Ginsberg Collections' and this exhibition's major focus is on contemporary artists' books.

What began as a somewhat inquisitive and tongue-in-cheek exercise in matching the MoMA exhibition's more historically loaded selection with what exists in Johannesburg, soon exposed the potential to surround and contextualise *Prose du Transsibérien* with a body of internationally renowned examples of early Modernist book arts. A fine example is Cendrars's later collaboration with early 20th century French artist Fernand Léger in *La Fin du Monde, Filmée par l'Ange N.-D [The End of the World, Filmed by the Angel N.-D.]* published in 1919 [Fig. 2/020] which provides a potent point of comparison with *Prose du Transsibérien*. In *La Fin du Monde,* Léger includes fragments of Cendrars's text as boldly coloured and stencilled block letters, inspired by his interest in street signs and silent movie titles. His dynamic, fractured compositions create a simulation of the moving images of film as the pages of the book are turned (MoMA the Collection 2016).

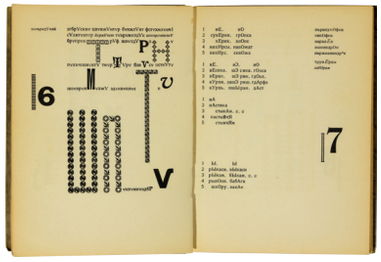
La Fin du Monde, reflecting a darker sensibility born out of Cendrars's experiences as a soldier in the French Foreign Legion during the First World War, begins with God seated at his desk, smoking a cigar and signing documents. He visits every conceivable plague upon humankind, all in the name of maximising profits (i.e. souls). Cendrars intended that after God had destroyed the world, the film would be rewound, so that the story ended at the beginning (Princeton University Art Museum 2013).

This pair of books highlights the relationship between image and text: typography and the visual tropes of early Modernism and are accompanied by Vladimir Mayakovsky's and El Lissitzky's *Dlya Golosa [For the Voice]* (1923) [Fig. 3/008]; Iliazd's *Lidantiu Faram [Lidantiu as a Beacon]* (1923) [Fig. 4/035]; George Grosz's *Ecce Homo* (1923) [Fig. 5/012], Alexander Calder's *Fables of Aesop* (1931) [Fig. 6/006]; Max Ernst's famed *Un Semaine de Bonte [A Week of Kindness]* (1934) [Fig. 7/013] and Gilbert Seldes's *Lysistrata by Aristophanes* (1934) [Fig. 8/0138] which is illustrated by Pablo Picasso. To this selection we have added

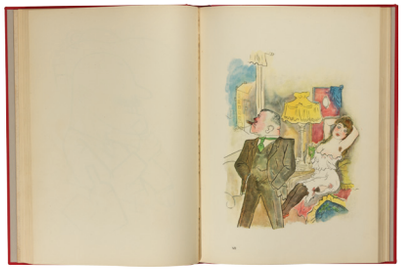
[Fig. 1/Catalogue image 001]

[Fig. 2/ 020]

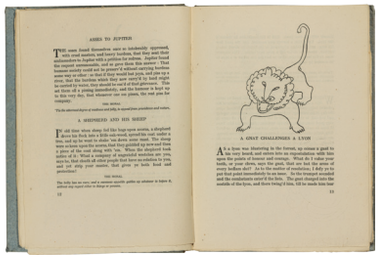
[Fig. 3/ 008]



[Fig. 4/ 035]



[Fig. 5/ 012]



[Fig. 6/ 006]

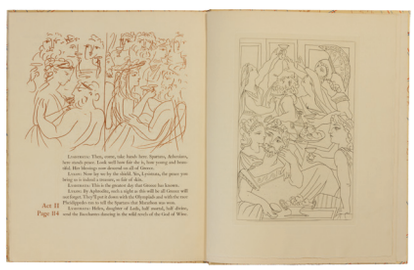
two remarkable publications: Firstly *Die Nibelungen dem Deutschen Volke Wie Dererzahlt von Franz Keim* (a 1920 reissue of the original 1909 edition) [Fig. 9/0205] in which Carl Otto Czeschka's designs and illustrations for Franz Keim's texts are described as "an elegant, jewel-like survival of the Vienna Secession, Wiener Werkstätte and Jugendstil styles ... The eight double-page spreads, coloured in clay block technique and rare gold prints, in particular, contribute to the volume's fame ... it is quite simply one of the highest achievements of book illustration ever" (Worthpoint 2016).

The second is Fortunato Depero's *Depero Futurista 1913-1927 [Depero the Futurist 1913-1927]* (1927) [Fig. 10/034]. Known popularly as the *bolt* or *bolted book*, this book features a colophon page that states: "This book should be considered a manifesto of the Machine Age ... not confined to the cover; the inside text features a wealth of typographic inventions including the use of different typefaces, the text formed into various shapes [and] the use of different papers and colours" (Scudiero n.d.). The importance of this work lies in its publication five years before Filippo Tommaso Marinetti's iconic book *Parole in Libertà [Words in Freedom]* in 1932. All these books, in their focus on typographic and colour inventiveness and their dialogues between myth, fable and the industrial world, help to contextualise the diverse field of the book arts which followed the 1913 publication of *Prose du Transsibérien*.

When Jack and I curated the first exhibition of artists' books in South Africa from his collection in 1996, [Fig. 11] we considered the exhibition design and its layout in terms of 'chapters', some of which were suggested by the chapter headings of Johanna Drucker's 1995 book *The Century of Artists' Books*.[10] The 1996 exhibition did not feature 'historical' work at all, focusing only on current international and South African

[Fig. 7/ 013]

[Fig. 8/ 0138]



[Fig. 9/ 0205]

trends in the book arts: The vast majority of the books were produced in the 1980s and 1990s with Ronald King's *Bluebeard's Castle* (1972), Walter Battiss's *Fook Book 1 (Male Fook Book)* (1973) and Phil du Plessis's *Hulde Uit* 1970 (an addendum to *Wurm 12*) (1970) being the oldest books chosen.

On this exhibition however, Castleman's postmodern selection encouraged us to 'match' her choices with examples from the Ginsberg Collection. Our choices forge connective tissue between what might be considered MoMA's contemporary or postmodernist canon as it exists in Johannesburg and, what is the true focus of this exhibition, contemporary artists' books, a theme to which I will return.

It seemed crucial to curate an exhibition which did not simply continue from the end of the 1996 show[11] and thus, major, internationally recognised examples which moved Castleman to include them on the 1994-5 MoMA exhibition – and which form part of the Ginsberg Collection – also warrant an opportunity to be seen more widely for the first time in Johannesburg. Such examples include Walasse Ting's *1¢ Life* (1964) [Fig.12/025] in which 28 artists associated with the Pop Art movement and its historical relatives produced 62 lithographs

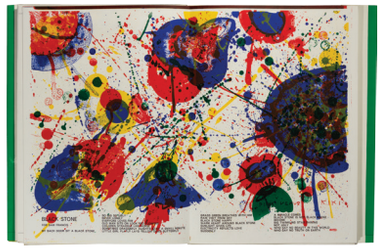
> … unlike anything published before. …. It was a compact visual manifesto of the sixties – bright, psychedelic and pulsating, a collaboration of artists who came together under Walasse Ting's poetic street magic. … Ting's poems are jarring, mystical street-life incantations, sometimes epic and soaring, screamed out in all-capitalized letters or whispered in lower-case (The Book Beat 2014).

Works which take very different paths in folding imagery into and out of the texts which they accompany are, firstly, Jasper Johns and Samuel Beckett's *Foirades/Fizzles* (1976) [Fig.13/027]. Beckett provided an English and French version of the text which allowed Johns an opportunity to contribute 33 etchings and one lithographic illustration of the five prose fragments. Perhaps the most exhaustive analysis of this work is Colin Richards's *Drawing on Words: Jasper Johns' Illustrations of Samuel Beckett's Foirades/Fizzles* (2004) in which he carefully pieces together evidence for Johns's "robust and radical" (2004:ii) illustrations of Beckett's textual fragments which "fizzle out shortly after they have begun" (Knowlson & Pilling in Richards 2004:3).

[Fig. 10/ 034]

[Fig. 11]

[Fig. 12/ 025]



Secondly, Barbara Kruger's and Stephen King's *My Pretty Pony* (1988) [Fig. 14/028], like Johns's illustrations, opens up the semiotic relationship between images and texts as enigmatic perceptions of the passage of time. Movement and stasis are conjoined with words taken from King's text and stopwatches in the pages' images, whilst the covers are sheets of stainless steel upon the front of which is affixed a small digital clock.

Thirdly is Francesco Clemente's illuminations of the 48 text folios of Alberto Savinio's autobiographical saga *The Departure of the Argonaut* (1986) [Fig. 15/029]. The images parallel as well as directly illustrate the narrative, changing in every chapter, by reflecting the mood and geography of the text. By covering the words with brilliant colour or opposing them with ominous compositions in deep blacks from which his portrait often emerges, the imagery responds to Savinio's 1917-18 published diary of his journey from northern to southern Italy aboard a troop-filled passenger train during the First World War. The pattern of his tale was inspired by the third century BCE *Argonautica*, which chronicles the heroic voyage of Jason and the Argonauts in quest of the Golden Fleece. For Savinio, heroism is related to the battle against the boredom, tedium and futility of military life (MoMA 1986).

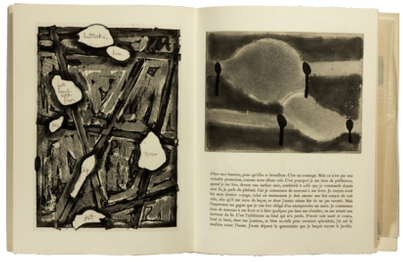
What is clear from these examples is the complex relationship between imagery and text in dialogical relationship between prose-poet and artist. Starting with *Prose du Transsibérien*, as will become clear in outlining the curatorial strategy below, these relationships form a critical thread which links the exhibition together and from which emerge the discursive and thematic threads evident in the exhibition.

Drucker (1995:51) states:

> That Delaunay and Cendrars could conceive of such a work in 1913 is remarkable … No private reading experience had ever assumed such dimensions, and the explosion of the book into pieces of this size is a dramatic conceptual as well as formal achievement.

Typically, the work consists of four sheets glued together in a grid, and this large sheet of paper (2m long) is folded in half lengthwise. It is then accordion-folded 10 times to reach a conventional book size and replicate "a railway map, fitting its subject" (Watson, James & Bryant 2015:157).[12] The entire print run of 150 copies[13] was carefully planned to reach a height of 300 feet (over 91 meters), the height of the Eiffel Tower.

[Fig. 13/ 027]



[Fig. 14/ 028]

[Fig. 15/ 029]

Delaunay's watercolour painting, created with the *pochoir* method[14] on the left hand side of the work, guides the reader towards and through the text on the right hand side as well as dramatically sweeping up and down the length of the folded pages, allowing one to take in the work as a whole.

On the right hand side, Cendrars's letterpress text consists of vividly coloured type with Delaunay's colour "more lightly painted outlining, floating and supporting" (Drucker 1995:50) the passages of prose poetry. Cendrars's poem ostensibly describes his experience as a young boy on the Trans-Siberian express, which runs from St. Petersburg to the Sea of Japan. His companion on the trip is Jeanne, a French prostitute, and while the landscape rushes by him on the train, he thinks back in fragmented recollection to his childhood in Paris and imagines trips to tropical paradises (Kelley 2013).

Before unpacking the curatorial themes which *Prose du Transsibérien* establishes for us and our choices of contemporary artists' books which help tease out these themes, it is necessary to spend some time with a theoretical consideration of the first simultaneous book – *le premier livre simultané* (Shingler 2-12:3)[15] – as it was inaugurated in Paris in 1913 under *Cendrars's Éditions des Hommes Nouveaux*.[16]

Katherine Shingler (2012:3) speculates on the key question of what precisely a *livre simultané* might be, and how visual-verbal relationships in *Prose du Transsibérien* may be articulated. Given the diverse and often conflicting ideas which represented the term *simultané* in the arts at the time of its publication,[17] Shingler explains (2012:4):

> ... it is hardly surprising that critics were baffled by the term *livre simultané*, and accused Cendrars and Delaunay of wilful obscurity. The 'prospectus' announcing *Prose du Transsibérien as le premier livre simultané* was circulated before the work itself was published in late 1913, and without having seen the work, critics had no way of telling which of [the] potential meanings of *simultané* – if any – was applicable. Cendrars's letters to the press did little to resolve the confusion, often skirting the issue completely (as in his lyrical article for *Der Sturm* of November 1913), or deliberately accentuating the multiple possible interpretations of the term.[18]

Frederick Worth (2013:11) describes *simultanéisme* in *Prose du Transsibérien* as something that:

> equally denotes the compression of word, image and movement into a parade of singularly creative gestures. In much the same way that *simultanéisme* in painting creates an 'exalted vibration' in the eye of the viewer, so new 'vibrations' may arise from within the poem via the contrasting interplay of painted image and text. Additional charges of energy result from rapidly merging intersections between and among no less than twelve different typographical features and an explosive array of painted images.

Guillaume Apollinaire's regard for and support[19] of *Prose du Transsibérien* – in which the whole of a

poem could be read at a single glance – was expressed in terms of a desire, not to describe a flow of events linearly and temporally, but rather as a number of elements occurring at the same time in the space of the poem.[20] Apollinaire argues that reading and viewing are not distinct processes partitioned off from one another describing how one reads a musical score or a poster, as examples of moments when "we are able to attend to and interpret both text and image at the same time" (Shingler 2012:6). Given the long, vertical, parallel columnar structure of *Prose du Transsibérien*, however, Apollinaire probably did not wish to suggest that we could literally read the whole of a poem at a single glance.

Thus, argues Shingler (2012:6-7):

> Cendrars and Delaunay's setting of poem and painting … contains an implicit challenge to the reader to direct his attention to both simultaneously, or at the very least to look for connections between the two. *Prose du Transsibérien* also shares with the calligrammes a mobilization of the expressive resources of typography, or an attempt to make the visual forms of the printed word intervene at the level of verbal meanings. … Despite these affinities, however, the theory of simultaneity underlying Cendrars and Delaunay's collaboration is ultimately quite different from the one proposed by Apollinaire.

Shingler (2012:7) argues that, for Cendrars, simultaneity was neither a psychological phenomenon nor a profound collapsing of semiotic differences between reading and viewing. Rather it was pictorial as in the paintings of Sonia Delaunay and her husband Robert, where the colour theories of French chemist Michel Eugène Chevreul attempted to find a way of producing colours as vivid and as pure as possible by juxtapositioning complementary colours and maximising contrasting colours. Gordon Hughes (2007:311) quotes Cendrars's (1914:257) description of the effect of simultaneous contrast in Delaunay's paintings: "A color isn't a color unto itself. It is only a color in contrast with one or more colors. A blue is only blue in contrast with a red, a green, an orange, a grey and all the other colors".

For Robert Denaunay "the meaning of *simultané* is unconnected to its etymological meaning; it has nothing to do with 'all-at-onceness' or opposition to temporal succession" (Shingler 2012:8), conceiving of literary simultaneity, as practised by Cendrars, as characterised by the use of the word 'contrast'.[21] Eric Robertson (1995:891) states that "a degree of abstraction [as evident in the paintings of the Delaunays] is made especially difficult for the poet by the verbal nature of the genre" and that "Cendrars's search for simultaneity never departs from referentiality".

If, for Robert Delaunay, *simultanéisme* is purely verbal and has nothing to do with its visual presentation, then Shingler's (2012:9) argument is that if we apply this reading to *Prose du Transsibérien* as a whole

> the label *livre simultané* may be taken to mean that both the poem and the painting that make up the livre are themselves *simultané* (in that they are both characterized by contrast), but it does not seem

> to indicate any kind of attempt to bring writing into closer contact with visual representation. Indeed, given that simultaneity implies contrast, Cendrars and Delaunay's intention may not have been to merge poetry and painting but instead to place them in opposition to one another, to highlight their essential difference.

Shingler (2012:10) concludes that "even if text and image are contrasting elements in the *livre simultané,* this is not to say that they are completely distinct, opposed, and to be treated separately by the reader". She (2012:10) continues:

> For Cendrars, elements in contrast are also attracted to one another, like magnetic opposites, or indeed like the two sexes; hence, poem and painting contrast but are also intimately linked, even interdependent. The two modes of expression interact and modify each other, just as according to Chevreul's theory complementary colours modify each other. In fact, it is only when they stand in such relationships of contrast that the full vividness of colours is revealed.

Shingler (2012:12) reminds the reader/viewer that, here, "simultaneity means a dialogue between two modes of expression, and a fundamental premise for that dialogue is difference". And thus the reader/viewer "should not expect to see a complete collapse of the boundaries between visual and verbal modes of expression".

Worth (2013:12) describes such dialogical contrasts as "a poetry" made up of both images and texts in which "juxtapositions of themes, ideas, colors, feelings, startling vocabulary, incantatory motifs, and unorthodox versification … result in a dazzling flow of images moving seamlessly down the length of the page". Despite such "seamlessness", however, Perloff (2008) reminds us that

> what is not always remarked upon in discussions of the Cendrars-Delaunay simultaneous book is that poem and painting exhibit a very different tonality. The *pochoir* is predominantly abstract, with rainbow-colored balloons, discs, spirals, and fuzzy triangles cascading downward to the little red tower and wheel. The colors, both on the left and on the right, where they frame the text, express the joie de vivre of fluid motion. But even as both Delaunay's images and Cendrars's poem celebrate energy, the poem's tone and mood are strikingly different from its visual representation.

Colour

And thus simultaneous dialogues, contrasts and differences of various kinds begin to occupy the curatorial space of the exhibition. They travel out from *Prose du Transsibérien* along trajectories occupied by contemporary artists' books which, in interesting and sometimes profound ways, talk back to the ideas which Cendrars's poem and Delaunay's painting provoke. In a letter[22] written to the Delaunays (cited in Shingler

2012:11) Cendrars "relates the concept of contrast, which informs the visual-verbal encounter in *Prose du Transsibérien*, to travel and to the relationship of self and other" in which "the young poet-narrator sets out on a journey of discovery, in search not just of new, unknown people and spaces, but of himself, and his identity as poet".

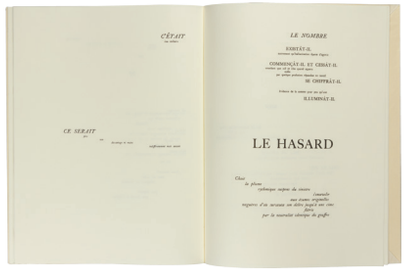
Worth (2013:12) continues: "For today's reader, the work is an exuberant celebration of invention that incorporates the sounds, emotions, dreams, and frustrations of the nascent avant-garde. Associated with these are pulsating currents of electricity and the speed and movement characteristic of novel modes of communication and transportation (telephone, train, airship, ocean liner)".

Equally, for today's reader, it is important to note that Cendrars and Delaunay's major innovation in *Prose du Transsibérien* is their use of coloured print in a manner which is fundamentally different to the monochromatic typographic layout of Apollinaire's *Calligrammes* and Stéphane Mallarmé's visual poem *Un Coup de Dés [A Throw of the Dice]* [Fig. 16/016] (originally printed in *Cosmopolis* in May 1897 and, after his death, in 1914)[23] and most Futurist and Constructivist typography which more often than not appeared in black and white.[24] *Prose du Transsibérien* was to predate Mayakovsky and Lissitzky's more colour-critical *Dlya Golosa [For the Voice]* by a decade.

Cinematic influences are found in Cendrars's collaboration with Léger [Fig.2] and in his imagery in *Prose du Transsibérien,* described by Worth (2013:18) as "an easy kinship between … poetry and the motion picture film – a succession of stills/frames, each one the visual equivalent of a word, phrase, or line of poetry". Worth (2013:18) states that the poem's "utterances – rapid flashes of sound/word and meaning, light and shadow – are as if fleeting glimpses through the windows of a speeding train, they can also be compared to the play and interplay of light and shadow in the moving frames of film" and thus as a "complementary flow of coloristic imagery" – which he attributes to the influence of the Delaunays – in free verse with a wealth of verbal imagery.

Cendrars's poem is printed in four different coloured inks and in a number of different typefaces which Shingler (2012:13) sees in formal terms: wishing the text to be seen as part of the larger-scale coloured composition of the work, interacting with Delaunay's stencilled colours as well as in metaphoric terms: to give a visual corollary to the verbal evocations of colour that are prominent throughout *Prose du Transsibérien*. Cendrars evokes a dialogical relationship with Delaunay's exuberant use of colour by sometimes making

[Fig. 16/ 016]



[Fig. 17/ 0146]

[Fig. 18/ 0147]

colour terms appear in bold type; his imaginary journey to Mexico with Jeanne, framed as a means of escape from the horrors of the 'real' journey on the Trans-Siberian, is also highly coloured in its references to Henri Rousseau's paintings. Cendrars imagines himself as Delaunay, as a painter:[25] *If I were a painter, I'd pour on a lot of red, a lot of yellow on the end of the trip* (l.361).[a] Red appears in relation to *Red Square* (l.7) *[la Place Rouge de Moscou], the Red Christ of the Russian Revolution* (l.36) *[du grand Christ rouge de la révolution russe*] and The clock of the Great Red Gate (l.307) *[l'horloge de la Porte-Rouge]*. Colour as an image continues in: *And the posters, red, green, multicoloured like my brief little yellow life – Yellow, the proud colour of novels about France* (l.416&417).[b] More generalised colour references are found in: *as wildly coloured as my life* (l.102&103) *[Bariolé - Comme ma vie]* and: *Colours that numb you like a gong* (l.260) *[Des couleurs étourdissantes comme des gongs]*. Cendrars's poem seems to have become part of a dialogue with painters (the Delaunays, Rousseau and others of his time) as well as with tensions associated with colouristic imagery in language. Shingler argues that Cendrars's tendency towards the visual, and his desire to capture visual experience and the colours of that experience in particular (2012:14), expresses

> his wish that he could render the subjective, qualitative properties of colour vision in all their immediacy, and his regret that colour words are not sufficient to do this: the mere mention of *rouge* [red] and *jaune* [yellow] is not equivalent to the use of those colours in a visual representation, and reading a colour name is a poor substitute for perceiving the colour itself. Cendrars clearly envies the painter's resources. … His response to the arbitrariness of colour names in *Prose du Transsibérien* is to adapt these resources to his own poetic practice, literally colouring the text and making our sensory experience, rather than simply our imaginative response to the poem, coloured.

Specific artists' books have been selected for the exhibition in response to the provocative theme of colour as found in their subject matter or content. The sensory, optical and even alchemical experience of colour is one thematic strand which we have explored in Barbara Hodgson's and Claudia Cohen's remarkable devotion to unravelling the mysteries of colour. *The Temperamental Rose* (2007) and *Around the World in Colour* (2014) [Figs. 17-18/0146 & 0147] are part of a series of four books in which Hodgson and Cohen follow colour from Isaac Newton's 18th Century investigations into its nature, to the present-day and the attempts of colour forecasters to control and predict our colour choices: they "play with colour and work with it" (Milroy 2013).

The Temperamental Rose was born during the collaborators' first meeting, in the summer of 2006, when they discovered mutual passions for colour wheels and other systems for charting and codifying colours. Inspired by centuries of colour studies, including those of Johann Wolfgang von Goethe and Chevreul, the artists reproduce existing colour wheels as well as create new and fanciful ways of seeing colour (Heavenly

[a] Si j'étais peintre je déverserais beaucoup de rouge, beaucoup de jaune sur la fin de ce voyage (l.361).

[b] Et voici des affiches, du rouge du vert multicolores comme mon passé bref du jaune - Jaune la fièvre couleur des romans de la France (l.416&417).

Monkey 2016a).

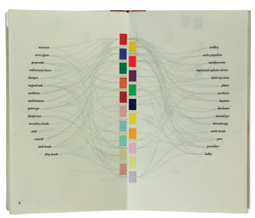
In the fourth and last book by these book artists, *Around the World in Colour* circumnavigates the globe, focusing on colour sources, including annatto from Brazil, lac from India and indigo from southeast Asia and Nigeria. The book is divided into six sections: Asia, the South Pacific and Australia, the Near and Middle East, Europe, Africa and the Americas. Interleaved throughout the book's 23 short essays on the raw materials of traditional colours are 19 sheets of paper using some of the materials discussed. The pages of text are embellished with swatches of European ochres and authentic vermilion, cinnabar, *lapis lazuli* and Alexandrian blue accompanied by two hand-coloured maps and a bibliography (Heavenly Monkey 2016b).

The theme of colour as sensory, optical and alchemically experience is continued in Sarah Bryant's *Biography* (2010) [Fig. 19/038]. This prize-winning book[26] is an exploration of the chemical elements in the human body and the roles they play elsewhere in the world. Each spread is a diagram describing the elements as they exist on the periodic table, the earth's crust, a variety of man-made weapons, medicines, tools, sea water, etcetera. Each element is identified as a specific coloured rectangle and these rectangles continue through the diagrams which are often difficult to decode and are interrupted by blind stamped organic shapes and pressure printing (Bryant 2013).

In collaboration with biology professor David Allen, Bryant's *Figure Study* (2015) [Fig. 20/055] is a compelling comparison of population data for every region on earth. Using data from the United States Census Bureau's International database, Bryant creates population pyramids for every region on earth. By pairing them, human-like forms are created. This imagery, printed in different colours on drafting film from linoleum, can be layered by the viewer and interpreted using a grid and accompanying booklet. The vast and critical differences between the basic equations of life in different parts of the world are starkly revealed by comparing one shape with another (Bryant 2013) and where colour is an index of these fundamental differences.

Cendrars's notion that a colour isn't a colour by itself but only in contrast with one or more colours; specifically in that a blue is only blue in contrast with a red, a green, an orange, etcetera encourages us to read around the colour image's in his poem such as: *The man with blue glasses who paced nervously in the passageway* (l.94) *[L'homme aux lunettes bleues qui se promenait nerveusement]* and *A bell of folly rings like a final wish in the blue air* (l.172) *[Et le grelot de la folie qui grelotte comme un dernier désir dans l'air bleui]* in order to extract possible meanings in these blues from amongst the surrounding lines of the poem against

[Fig. 19/ 038]



[Fig. 20/ 055]

[Fig. 21/ 090 top & Fig. 22/ 030 bottom]

which they are uttered. F Morales-Zamorano's *The Story of Blue* (1994) [Fig. 21/090] explores this thematic in which blues of various shapes and sizes are contrasted against other hues in order to form a child-like narrative of a blue planet which invites colour dialogues and significations of the purest sort evoking Henri Matisse's famous commentary on their relationships (Flam 1995:41).[27]

Louise Bourgeois's *Ode á la Bièvre* (2007) [Fig. 22/030] was originally an embroidered book which Bourgeois made in 2002 from mostly blue fragments of cloth. In it she reminisces, about the river Bièvre in a suburb of Paris where she lived as a child in 1920. Many years later, in 1951, Bourgeois went back to her childhood home only to find the river no longer existed, "only the trees that my father had planted along its edge remained as a witness" (Factum 2016). The book on exhibition is a special printed edition and is accompanied by two signed photographs of the River Bièvre, one taken in 1920 and the other taken in 1951, when Bourgeois returned to find the garden in its melancholic state of decline. The book's content resonates with the melancholic ending of *Prose du Transsibérien*: *I am sad I am sad – I will go to the Lapin agile to remember my lost youth - And drink a few glasses - Then I will return home alone – Paris City of the singular Tower of the great Gallows and the Wheel* (l.441-446).[c]

Whilst we are still in Paris, Franticham's[28] *Paris Metro Affiches* (2012) [Fig. 23/0221] is a remarkable and, given its materials, unique book of torn posters from the Paris Metro. Large in size, (45 x 50cm) it comprises 20 screen prints, two original collages and one original poster, printed on recycled cattle feed paper sacks and a recycled tarpaulin cover. Along with four other books by this pair of artists, *Paris Metro Affiches* expresses itself in joyous bursts of colour in which fragmentary texts and images evoke not only the Metro and the fleeting imagery glimpsed from a train window at speed, but also Cendrars's image: *And all of Europe glimpsed in gusts of wind from a full steam express* (l.106) *[Et l'Europe tout entière aperçue au coupe-vent d'un express à toute vapeur]*. The importance of the poster to the idea of modernity and *simultanéisme* and Cendrars's direct reference to it in the image: *The posters, red, green, multicoloured like my brief little yellow life* (l.416) *[Et voici des affiches, du rouge du vert multicolores comme mon passé bref du jaune]*, is noted in Robertson's (1995:892) description of Cendrars's evocation of the immediacy of fleeting glimpses: "[t]he fragmented syntax of the … lines jettisons all extraneous verbs and conjunctions in order to minimize the conceptual gap between experience and its narration".

South African artist Ilka van Schalkwyk's *Reading Colour* (2009) [Fig. 24/0241] is a powerful example of 'minimising the gap' in which she translates each letter of each word of Salman Rushdie's text *Haroun and the Sea of Stories* (Penguin Edition, 1990) into blocks of colour. Van Schalkwyk is drawn to Rushdie's explorations of the dichotomous nature of life and its (lack of) freedoms: silence vs expression, dark vs light and the continuous vs the layered. *Reading Colour*, however, is not an illustrative rendition of Rushdie's text in colour equivalents, it is van Schalkwyk's haptic exploration of her personal experiences of grapheme synaesthesia, a neuroanatomical condition in which a person experiences words and letters of the alphabet,

[c] Je suis triste je suis triste – J'irai au 'Lapin agile' Me ressouvenir de ma eunesse perdue – Et boire des petits verres – Puis je rentrerai seul – Paris Ville de la Tour unique Du grand Gibet Et de la Roue (l.441-446).

numbers or days of the week as very particular colours. Van Schalkwyk's work translates Rushdie's text not only into her own colour language, but remarkably, a language which is accessible to other synaesthetes. Having scanned each page of her copy of *Haroun*, van Schalkwyk painstakingly transposes every letter, word and sentence into her colour alphabet leaving blocks of colour of various sizes and heights as an index of Rushdie's original typographic structure.

Van Schalkwyk's translation is "about difference", dichotomy and contrast, with different tonalities registering as intertwined yet separate modes of viewing and reading – a simultaneous contrast indeed. But, as Perloff (2008) asks by drawing us back to the *Prose du Transsibérien:* "What does all this have to do with Delaunay's imagery?" In answer, Perloff continues:

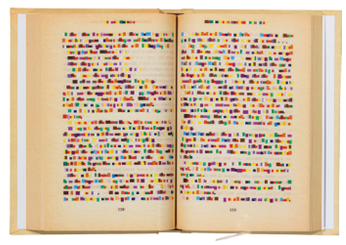
> Toward the bottom of the panel, we see black and brownish cloud shapes that look somewhat ominous: a storm, perhaps, is heading for the tower. But the little red phallic tower, inside the orange-green wheel remains childlike and witty: one wonders why Delaunay's lovely rendering of the poem is so serene, so pretty. In the end, this artist's book is thus a study in contrasts. Just as the pochoir juxtaposes primary colors, so image and word present a contrast between the joie de vivre of the poem's opening and its odd mix of buffoonery, high spirits, and a deep-seated anxiety.

Delaunay[29] herself described the painting, as a "representation of the journey in a style of pure forms between the original vision of Moscow and the final of Paris (recall the 'Wheel' and 'Tower'). Not pictures, or objects in the traditional sense, but in colours, lines, sensations, feelings. Pure inspiration".[d] And thus the painting is not truly illustrational, providing only schematic visual forms such as the domes of Moscow from the start of the poem and the iconic red tower at the poem's ends. "In between", states Shingler (2012:20),

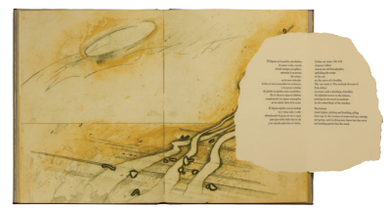
> poem and painting seem to go their separate ways, with Delaunay refusing figuration in favour of abstract forms intended to evoke the poet's journey in a looser, more suggestive way. Once again, any expectation of a close correspondence between visual and verbal meanings is frustrated. The painting is not there simply to 'illustrate' the poem – or to fix its sense in visual form – but rather to contrast with the poem, and thereby serve as a kind of sounding-board for the poet's reflection on the relationship between visual and verbal modes of expression.

[Fig. 23/ 0221]

[Fig. 24/ 0241]



[Fig. 25/ 091]



Shingler (2012:20) goes on to remind us of "Cendrars's yearning for the raw pigments that are the currency of the painter – the upshot of which is that his own words are seen as regrettably lacking when it comes to the representation of visual experience in all its colourful intensity".

The poet's feelings of inadequacy are repeatedly and reflexively expressed in the poem, for example: *So many images I cannot describe in my verses* (l.338) *[Autant d'images associations que je ne peux pas développer dans mes vers]*. And thus, in terms of this self-reflexivity, where the structure of the work indexes the concerns of its makers, Shingler (2012:21) concludes that, "by setting poem and painting on opposite sides of the page, the authors invite us to contemplate them in their difference – this contemplation itself becoming a kind of 'illustration' of the thematic concerns of the poem".

Delaunay's refusal of figuration in favour of looser, more abstract forms which evoke and suggest the poet's journey is to be poetically found on the exhibition in Debra Weier's reworking of Pablo Neruda's *Las Piedras Del Cielo: Skystones* (1981) [Fig. 25/091] in which intaglio imagery in earth tones, purples and mauve-blues evoke land, horizon and sky in a spatial dialogue with the printed texts which the reader has to find through folding out and revealing the poems from their hiding places. This relationship between image, poem and colour is the subject of Hayden Carruth's poem *Aura* (1977) [Fig. 26/0226]. Carruth, a poet, novelist, editor and critic spent much of his later life in Vermont and his poem "describes the light and space created by the evening sun on a Vermont mountain landscape at dusk" (Vanderbilt n.d.).

The poem is visualised by artist and book maker Claire Van Vliet, herself a resident of Vermont. In collaboration with hand-papermakers Kathryn and Howard Clark, Van Vliet worked with 12 variously coloured paper pulps across a range from reds and oranges to blues and violets to create this brilliant unfolding and majestic landscape. Because of the handmade nature of the paper, each book in the edition is unique.

Journey, travel and movement

The object which constitutes the artist's book *Prose du Transsibérien* is extremely unusual in that its format opens out like a map[30] of 2m x 36cm, "casting a further question mark over its genre" (Robertson 1995:891). The map-likeness of the work's structure also includes the symbolic referent, at its top-right, of a section from a Michelin map indicating the train journey – to be found in the poem as well as in the abstract imagery of painted domes and tower – from Moscow to the Sea of Japan (Harbin is where the journey of the poet and his travel partner Jeanne would end). In this set of iconic, indexical and symbolic signifiers, however, "[d]istinctions between documentary and fiction, fine art and experimental typography, free verse and prose all dissolve into a blur" (Robertson 1995:891) and *Prose du Transsibérien*

[d] "… représentation du voyage dans un style de pures formes, entre la vision initiale de Moscou et celle finale de Paris (rappel de la 'Roue' et de la 'Tour'). Non pas des images, des objets au sens traditionnel, mais des couleurs, des lignes, des sensations, des sentiments. De l'inspiration pure".

> defines its modernity by virtue of the tension between its opposing poles: the unifying thread of the poem is the train journey … and yet this journey is interrupted by other real and imaginary excurses. As it shifts with cinematic regularity between different temporal and spatial levels, the poem fuses the everyday with the esoteric, alternating images of childhood innocence and exuberance with those of corruption, violence and despair. The train's last stop is Kharbine, but the poem terminates in Paris: the abrupt, quasi-cinematic change of location prompts us to question whether the journey has taken place at all. At this point the entire journey is revealed as an exercise in memory recall on the part of the narrator/poet, the purpose of which is to help him understand his own past and in turn point him towards a new poetic goal (Robertson 1995:891).

Thus, for Robertson (1995:892) the train journey in *Prose du Transsibérien* is also a metaphor of the poet's difficult search for a new creative medium. Towards the end of the train journey, states Robertson (1995:892) "the narrator again strays from his account of the train's progress to betray Cendrars's doubts and uncertainty regarding his function as a poet in an era which has rendered traditional poetic values obsolete".

Shingler (2012:11) refers to the metaphoric journey in which a "travelling self" may absorb and learn from its encounters but also "emerges from the encounter with the foreign other with a firmer sense of its own identity, reinforced through knowledge of what it is not". As a compelling theme for the exhibition, the idea of travel – physical, metaphorical and in memory – might also prompt a viewer's consideration of the journey that the artist as well as his or her book might have taken from the genesis of its initial idea to its final fabrication and binding. Such a journey would also prompt the question of a viewer's emergence from viewing the exhibition – as a possible foreign other, given artists' books' relative obscurity in South Africa – as a journey along thematic paths of discovery.

Sol Lewitt's *Fotografia (Autobiography)* (1980) [Fig. 27/056] is a biographical journey through the objects – often quotidian and commonplace – with which the artist surrounded himself. Over a thousand photographs document the artist's studio on Hester Street in Manhattan, where he lived and worked for 20 years. The book takes both the artist – and us as voyeurs – on a journey of discovery through a process of mundane archiving and documentation not dissimilar to the way in which holiday photographs quote the day-to-day events of the experience.[31] The book's ability to visually order and organise makes for a remarkable rethinking of the objects with which one might surround oneself, as Dyment (2015) describes it:

[Fig. 26/ 0226]

[Fig. 27/ 056]

[Fig. 28/ 065]

> The notion of possessions-as-self-portrait feels entirely contemporary. … Alongside his books, records, artworks, clocks and keepsakes, are kitchen utensils, balls of twine, tools, empty jam jars, plumbing fixtures, electrical outlets and light switches. Presented uniformly, and without textual exposition, this detailed personal inventory reveals very little about the artist. The mystery and aura of the artist's studio is removed, usurped by mundane images of towels and houseplants. With the photographs all a uniform size, "no object in his space more important than another ..."

The banality of contemporary life is contrasted on the exhibition by James Trissel's *Daedalus* (1993) [Fig. 28/065] which explores Ovid's account[32] of the eponymous artist and craftsman, who created the Cretan Labyrinth and who was shut up in a tower to prevent knowledge of his labyrinth from spreading. In order to escape, Daedalus made wings of wax for his young son Icarus and was granted a set of wings for himself by the goddess Athena. Their journey of escape resulted in the death of Icarus, as the sun melted his wings, but not of Daedalus.

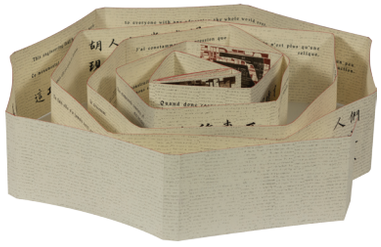
Another example of expansive travel is provided by Shirley Sharoff who takes the viewer on a literally unfolding journey in *The Great Wall* (1991) [Fig. 29/067]. As the spiral-bound book is unfolded to a length of 7m, so the Great Wall is constructed. In order to read Lu Xun's (1881 to 1936) texts on unbending, traditional thought patterns amongst his peers as well as on the actual Great Wall of China as a symbol of the ancient Chinese traditions, the book first must be rolled out. According to Sharoff, and seemingly in dialogue with the content of *Daedalus*, when stood up straight and viewed from above, her work forms a wall of paper that resembles the labyrinth inside the Ancient Summer Palace (Yuan Ming Yuan) outside Beijing (Koninklijke Bibliotheek n.d.).

Travel to the east brings Kazuko Watanabe's *The Diary of a Sparrow* (1999) [Fig. 30/0211] into direct conversation with *Prose du Transsibérien*'s darker, more sombre content. Chapter four of *The Diary* is devoted to the Russo-Japanese War of 1905 into which Cendrars's train hurtles as: *A cannon sounded in Siberia, it was war* (l.43) *[En Sibérie tonnait le canon, c'était la guerre]*. The book is hinged and folded so that it can be read as both a conventional book and a fold-out book-sculpture. Watanabe has painstakingly translated her grandfather's journals in which a people, "living within a small stretch of land, have their gentle lives tossed by the upheavals of war and the encroachment of the modern world" (Seager 2015:55).

The concept of being "tossed" by both war – a theme to which we will return – and modernity recalls Cendrars's words: *The train somersaults and falls back on its wheels – It falls back on its wheels – The train always falls back on its wheels* (l.160-162).[e]

Other books in the Ginsberg Collection which feature Japan in their content and which are on the exhibition include a fine example of a Japanese *Shunga* print in book form. Most *Shunga* are a type of

[e] Le train fait un saut périlleux et retombe sur toutes ses roues – Le train retombe sur ses roues – Le train retombe toujours sur toutes ses roues (l.160-162).



[Fig. 29/ 067]

[Fig. 30/ 0211]

[Fig. 31/ 077]

Ukiyo-e,[33] usually in woodblock print format. Translated, literally, the Japanese word *shunga* means "picture of spring", where "spring" is understood to be a euphemism for sex.

Lois Morrison's *Japanese Babies* (1992) [Fig. 31/077] is a fabric book with onlays and various needlework techniques to resemble complex Japanese fabric patterns. The book is also Japanese bound and thus, somewhat with tongue-in-cheek humour, evokes the "mysteries of the Orient" for western culture. As a handmade fabric book it is also a unique, one-of-a-kind object.

Veronika Schäpers first went to Japan on a scholarship after her graduation, and she joined a paper shop in the Bunkyo ward of Tokyo for an internship. Attracted to both the refined materials and tools she could find there and the fast changing and glittering aspects of modern Japan, Schäpers uses specific texts as the starting point of each of her bookworks, collecting materials which could be used to illuminate these texts. One such example is the award-winning[34] *26°57,3'N, 142°16,8'E* (2007) [Fig. 32/0217] the content of which is explained by Schäpers (in Booklyn 2007) as follows:

> At this location in the northwestern pacific [sic] the Japanese marine biologist Tsunemi Kubodera took the first pictures of a living giant squid in its natural environment. … Inspired by a note in the Newspaper about this discovery, Durs Grünbein wrote a poem entitled *Architeuthis*. Fascinated by his seven-verse text … this project about deep-sea fish emerged. We chose two further poems to be printed: one – which was already published – about the bizarre shapes and behaviors of these creatures living in such deepness entitled *Sous les Mers*, recalling Jules Verne's Capitain [sic] Nemo; and a third about the legendary fish *Remora* which Grünbein wrote specially for this book.
>
> When we met, Kubodera also showed me pictures and short films of squids he recorded at depths between 600 and 1 000 meters. The unpracticed spectator sees only dim silhouettes of the squids in these images, but at the same time begins to sense the diversity of life in such darkness. This gave me the idea to work with the interaction of transparent and opaque pages.

Judith Klau (n.d.) likens negotiating the reading of *26°57,3'N, 142°16,8'E* to undertaking an uncertain journey:

> Folding back the parchment, what looked like a horizon is now revealed as a page divided in three. Layers of tissue-like paper have been engineered to create pages that move from transparency to opacity. The bottoms of the pages have a deep inky blackness. The tops of the pages begin to tell a story in silhouette – a shoreline? Nautical map? The colors are aqueous, greens and greys, there are images suggesting soundings, depth indicators, and at last some language – I can tell by the way the language is presented in lines that I'm looking at [a] poem, in German, which I do not read, and in Japanese, ditto. But at last a clue in French, a language I know: *Sous Les Mers*, Under the Seas. I was traveling blind, but the artist led me in the right direction, down, down, into the sea.

In contrast to Schäpers's exquisitely printed dark brooding transitions of blue-greys and blacks and letterpress texts in German and Japanese on fine 50-year-old Toashaban-Genshi Gampi paper, but fully in keeping with her love for the "very ordinary or non-valuable materials and techniques taken from daily life which evoke a new visual and haptic experience" (Booklyn 2007) in Japan is Franticham's *Tokyo Umbrella* (2008) [Fig. 33/052]. This book describes the experience of collecting the materials that inspired its own making: "five days walking the street of Tokyo, taking photographs of posters, advertisements, street signs, manhole covers, stickers, wall graffiti, shop windows, neon signs, packaging graphics … with our umbrella, expecting rain which never came".[35] Such a journey of discovery and misplaced expectation is found in Erica van Horn and Simon Cutts's *Nearing Arcueil* (2002) [Fig. 34/0203]. The book's 17 nearly identical photographs of a house in Arcueil (a section of Paris), document what the authors believed was the house of the composer Erik Satie (an acquaintance of Cendrars). At the end of the books is a section of prose in which the authors, upon their return to the United Kingdom, reveal that they have documented the wrong house.

Echoing Cendrars's *Prose du Transsibérien* route which he and Jeanne take to Harbin,[36] the exhibition also includes books which reference China and Russia.

In *The Eclipse of the Moon* (1998) [Fig. 35/0159] second-generation Chinese-American Paul Wong embodies his investigative cultural research as a synthesis of both his eastern and western experiences. The work includes Chinese text from an early 20th Century woodblock edition of a T'ang Dynasty (810CE) poem by Lu T'ung. Wong's illustrations include pulp painting, burning and Xerox transfer prints rendering a political allegory through melding linguistic conventions, print technologies and paper processes — in collaboration

[Fig. 32/ 0217]

[Fig. 33/ 052]

[Fig. 34/ 0203]

[Fig. 35/ 0159]

[Fig. 36/ 0129]

[Fig. 37/ 0104]

with the Dieu Donné Papermill in New York — into a rich cross-cultural iconography (Brink 2001).

Mikhail Karasik is part of a vibrant contemporary artist's book community in Russia[37] and he describes vividly his experiences of official portraiture whilst growing up in the USSR. In the introduction to his work *Doska Pocheta [Board of Honour]* (2004) [Fig. 36/0129], Karasik states:

> I was born on 27 March 1953 – twenty-five days after the death of Stalin. I had the good fortune to avoid his reign of terror, arriving three weeks too late. By the end of the 1950s, his portrait had disappeared from children's publications. The bewhiskered grandfather no longer adorned the opening pages of kindergarten and primary school books. I do recall a relief of Maxim Gorky, however, standing in our bookcase for many years … But Stalin vanished into thin air. Whenever he did materialise, in some corner or cupboard, as a plaster bust or as a picture in a book or old magazine, he was hastily removed or hidden sealed over with the help of rectangular pieces of white paper – rather like he himself did to enemies of his regime. Other portraits soon began to appear and disappear in books and on the streets.

Doska Pocheta refers to the traditional board of honour, which was a "form of visual agitation intended to encourage increased productivity and participation in public activities" (Zemtsov 1991:32). Melanie Emerson (2008:62) states that, during the Soviet era, "artists could only produce work within established unions; thus much of their output was in the form of official portraits such as those decorating boards of honour". Here, Karasik presents his own personal version of these boards divided into three sections: the first features the government officials Leonid Brezhnev, Joseph Stalin and Andrei Zhdanov; the second includes his mother, father, grandfather and a self-portrait as a child; and the third section is a dedication to Karasik's favourite artists and writers, including Nathan Altman, Marc Chagall, Daniil Kharms, Vladimir Lebedev, El Lissitzky, Kazimir Malevich and Boris Pasternak.

Karasik, like Cendrars, seems caught up in a project of identity construction. If, as Shingler (2012:11) reminds us, in *Prose du Transsibérien* the young poet-narrator sets out on a journey of discovering himself and affirming this identity through knowledge of what it is and is not, then the dialogue between these two poles must reveal their affinities and their irreducible difference. If this is so, Emerson (2008:62) argues, "Karasik's

creations retell his own story one that seems to question, and even mock, official history even though it [his own story] can never completely escape from its shadow". Given such affinities, it seems unsurprising that *Doska Pocheta* was published by M K Publishers in St Petersburg in collaboration with Serge Plantureux in Paris.

If the train journey in *Prose du Transsibérien* is, as already stated by Robertson (1995:892), a metaphor of the poet's difficult search for a new creative medium, it is also a metaphor for self-reflexive escape – the tedium of the journey itself; the horrors of war experienced on the 'real' journey; Jeanne's incessant question: *Tell me, Blaise, are we far from Montmartre?* (l.163, 175, 194, 202, 222 & 242) *[Dis, Blaise, sommes-nous bien loin de Montmartre?].*[38]

The poem might well be an account of events unfolding in time, but the linear continuity of the narrative is undermined at the visual and verbal levels. Temporal frameworks in which the events of the poem take place are constantly blurred with few specific markers which allow us to distinguish between timeframes. Shingler (2012:22-23) points to the disparity between the present tense of *I go [Je vais]* and the past historic *I landed [Je débarquai]* (l.410 & 412). Both are used in a single stanza to mark events in the poet's past, as something that the reader can only resolve by considering the events to be related in an atemporal way, rejecting any attempt to order them in a specific sequence, citing Perloff's description "all of it is happening now, in an ongoing, continuous present" (Perloff 2003:23).

Taking a cue from this notion of a "continuous present" is *Tempête et Calme* (2004) [Fig.37/0104] which includes mezzotints by Judith Rothchild in response to Jules Verne's poem.[39] For one who seeks contrasts and difference in the simultaneity of the reading/looking process in operation in the exhibition and its thematic and curatorial hooks, *Tempête et Calme* speaks directly to *Prose du Transsibérien* in its format, its image/text relationships and its simultaneous pointing to an object to be read and viewed at the same time. But here, the decorativeness, the colour and the parallel reading are drained out and the reader is confronted with a dark, monochromatic mezzotint landscape upon which Verne's poem is directly superimposed.

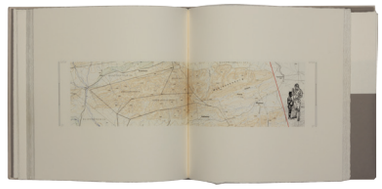
Importantly, the leporello (accordion-fold) style of the book's binding and its vertical orientation demand attentive comparison with *Prose du Transsibérien* as a contemporary example of *le premier livre simultané.* This meticulously crafted work uses Verne's poem, written in 1848, when the author was just 20 years old, evoking Cendrars's references to his own youthfulness at the start of *Prose du Transsibérien: Back then, I was still so young – I was only 16, yet I remembered nothing of my childhood* (l.1&2).[f] If Cendrars's poem passes through a 'storm' of metaphorical self-discovery, memory, doubt, war and loss, then Verne's poem literally passes through a visual storm before reaching safe haven on the other side. The text is superimposed on a series of four of Rothchild's ominous mezzotints which start with a threatening sky, move on to the complete blackness of the storm, then to clouds and finally to sunlight (Abe Books 2004).

There are a number of South African artists' books on the exhibition which explore journeys as varied

[f] En ce temps-là j'étais en mon adolescence – J'avais à peine seize ans et je ne me souvenais Déjà plus de mon enfance (l.1&2).

[Fig. 38/ 0250]

[Fig. 39/ 0234]



[Fig. 40/ 0249]

emotional and physical tribulations. One of these is William Kentridge's *Portage*, (2000) [Fig. 38/0250]. Like *Prose du Transsibérien* and *Tempête et Calme*, *Portage* is a 4m-long accordion-fold (leporello) book. It contains chine collé figures cut from black Canson paper glued to pages from a [circa] 1906 edition of *Le Petit Larousse Illustré*[40] – which was, itself, printed and published in Paris at the immediate end of the Russo-Japanese War. These images are mounted onto sheets of Vélin Arches Crème. The factual dictionary definitions literally and figuratively support the procession of shadowy figures presenting a narrative which is particularly undefined and open to interpretation and speculation. Familiarity with South Africa's history of migrant labour, forced removals and dispossession of peoples from ancestral lands in the colonial and pre-democratic eras might help situate this motley collection of anonymous exiles. Resolute (Southern) Africans move inexorably towards a future which can only be imagined and hoped for but also paradoxically, there exists a possible reading of an exuberant atmosphere of carnival.

Just as we might find in Kentridge's earlier film *Shadow Procession* (1999), procession is one of his great themes, a symbol of humanity's journey through life (Quod Gallery 2013) "even as it avoids pinning the work to any specific time or place" (Lenfield 2012).

A second South African book focusing specifically on journeys is *The Ultimate Safari* (2001) [Fig. 39/0234]. It is based upon a short story by Nobel laureate Nadine Gordimer, which is about a young girl who flees Mozambique with her family and walks through the Kruger National Park to a supposedly better life in South Africa. The writing is complemented by hand-printed lithographs drawn by Dorah Ngomane, Aletah Masuku and Alsetah Manthosi, who have all made the dangerous trek on foot to South Africa, and who have recalled their journeys in print form (The Artists' Press 2001).

Gordimer explains that the story was germinated during one of her visits to a refugee camp in the late 1980s with a BBC team interviewing refugees from Mozambique. Soon after, she read an advertisement in the *London Observer*, selling African adventure as the "ultimate safari". Gordimer thought "what I've just seen is the ultimate safari" (Misra 2008).

Keith Dietrich's books often explore complex journeys across space, place and time. Three such books appear on the exhibition, one of which is his multi-faceted *Horizons of Babel* (2004) [Fig. 40/0249]. Dietrich (2004) states that the concept underpinning this project is

> framed against the background of a fascination with the topography of South Africa that dominated

> the interests of cartographers, illustrators and artists from before the colonial period up to the present. The site of the project was randomly located on a semicircle between Cape Columbine, the most north-westerly point on the West Coast of the Cape, and Cape Agulhas, being the southern tip of Africa, with the centre falling on the hill Babelonstoring (Tower of Babel) in the vicinity of Paarl/Simondium/Franschhoek. Seven co-ordinates were identified on this semicircle at 30-degree intervals, and each co-ordinate was systematically documented (Cape Columbine, Verlorenvlei, Hottentotsberg, Roosterberg, Anysberg, Napkei and Agulhas).

Dietrich (2004) continues by discussing how images construct knowledge and investigates the relationship between the centre and the periphery:

> The concept of the panorama lies at the centre of this project, and its particular relationship with the panopticon, where the privileged position of the perceiving consciousness has been disrupted by not giving the viewer access to the centre. In this respect the association between the centre (Babelonstoring) and the place names along the periphery (such as Hoedklip, Matroozefontein, Nieuwe Gift, Bakovens Kloof, Touwsfontein, Middel Drift and Paapekuils Fontein) acquires metaphorical significance. The project has been informed by a Western construct of Africa and the complex processes of converting what was seen as an empty space through surveying, charting, recording, and filling the land with names and places.

Such a reading recalls Cendrars's listing of stops along the Trans-Siberian route: *Tomsk Chelyabinsk Kansk Ob'Tayshet Verkne-Udinsk Kurgan Samara Penza-Tulun* (l.206) – a list of points along the arc from Moscow to Harbin [Fig. 41/0001 detail] which acquires "metaphysical significance" in relation to their being both real places as well as points which "fill the land" in this fictitious and imagined journey. As the reader/viewer of *Prose du Transsibérien* has, also, not been given access to the centre of either the prose poem or the temporal spatial flow of Delaunay's painting, the reader thus becomes an unlikely panoptician, having to observe both Cendrars's narrative events as they unfold atemporarily in the vast sweep of his geo-psychological

[Fig. 41/ 0001 detail]

[Fig. 42/ 0001 detail]

[Fig. 43/ 0001 detail]

"landscape": *Come to the lost isles of the Pacific! – With names like Phoenix, – The Marquesas – Borneo and Java – And Celebes shaped like a cat – We can't go to Japan – Come, then, to Mexico!* (l.251-256)[g] as well as Delaunay's abstract flow between the domes of Moscow [Fig. 42/0001 detail] and the tower and wheel of Paris [Fig. 43/0001 detail].

Thus the exhibition offers different viewpoints on various forms of travel and journey both real and imagined – some by sea, others by road or train.

Edward Ruscha's famous *Twenty-Six Gasoline Stations* (1962) [Fig. 44/033] is considered to be one of "landmarks in the development of artists' books as a form" (Drucker 1995:71). It is often cited as "the founding instance of artist's bookmaking … [making] books visible within the art world in a way which would not have been possible for literary based endeavors or even cross-over trade published photo books" (Drucker 1995:76) and sets in place the concept of the democratic multiple in the broader practices of artist's bookmaking. *Twenty-Six Gasoline Stations* de-aestheticises the photograph at the very time in which it was trying to establish its status as legitimate fine art, taking the reader on a haphazard journey with

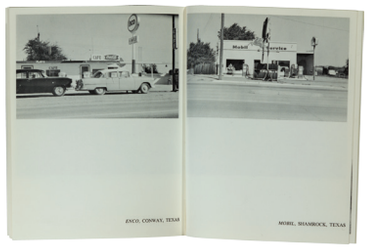
> a flat-footed photographic aesthetic informed by minimalist notions of repetitive sequence and seriality. The title describes the contents of the book which is both absolutely banal and very precise (Drucker 1995:76).

In *Every Building on the Sunset Strip* (1962) [Fig. 45/0181] Ruscha's minimalist, sequential aesthetic uses the leporello structure of the book in order to achieve its task: to take a journey down that (in)famous Hollywood boulevard and document the totality of buildings there. The top of the foldout page documents the journey in one direction and, in turning the book upside down, the return journey is documented. By folding out the book's structure to its total length, the viewer is able to undertake Ruscha's journey in both directions.

On the Road Too. Book1: New York – Las Vegas – New York (2007) [Fig. 46/0143] is another road trip in which Dutch artist Peter Spaans drove the return journey of 11 000km with his American friend Dan Schmidt, who contributed the texts. Inspired in part by Jack Kerouac's novel *On the Road* (1957), they travelled as much as possible on older national highways and on state roads as this would afford them views of cities and towns, as well as of rural America, that one would not see from the interstate highways. Of Spaans's original 11 000 photographs, always taken from the car, 1 080 were selected, one image per page of the book. *On the Road Too* is

> an extended, raw, uncensored, and uncommon visual report and study of America seen 19 days in a row. … Day in, day out [Spaans] focused on fixed points such as the grandness of the natural countryside, or electric and telephone wires, petrol stations, motels, churches, restaurants; he pointed his camera at houses and factories either empty, boarded up and abandoned, or inhabited (Deumens n.d.).

[g] Viens dans les îles perdues du Pacifique [!] – Elles ont nom du Phénix, des Marquises – Bornéo et Java – Et Célèbes à la forme d'un chat – Nous ne pouvons pas aller au Japon – Viens au Mexique! (l.251-256).



[Fig. 44/ 033]

[Fig. 45/ 0181]

[Fig. 46/ 0143]

Despite the documentary nature of the project as "a visual report" and its image of a gasoline station on its cover, *On the Road Too* does not attempt to achieve Ruscha's deadpan objectivity, instead, it attempts to document the transformation of the landscape by successive generations of Americans in which "creative destruction is heralded as the vital energy of American capitalism; the old and inefficient are constantly being replaced by the new" (Deumens n.d.).

A train journey is documented in Peter Kingston's *An Indian Train Journey* (2007) [Fig. 47/0102], in which 28 linocuts dramatise, as the opening print reveals, "... the story of a pilgrimage to South India to ride on the legendary Nilgiri Mountain Steam Railway to witness how it survived for over a century in a progress mad world."

At one point, a herd of elephants on the train tracks next to the small blue train awaits both the travellers and the reader (Juvelis 2016a) evoking Cendrars's image: *And in Khailar a caravan of white camels* (l.395) *[Et à Khaïlar une caravane de chameaux blancs].*

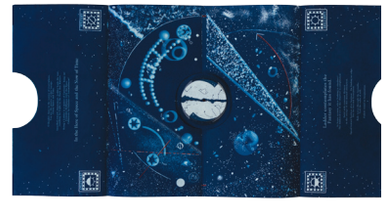
If these last four journeys document real places, a very different journey is exhibited in Helmut Schulze's illuminations of Xavier de Maistre's 1825 *Die Nächtliche Reise um mein Zimmer [A Nocturnal Journey Around my Room]* (2010) [Fig. 48/0153] which offers a set of 15 diverse gouaches and 15 pen and ink drawings on handmade paper or tracing paper. These illustrations as well as the text, which is completely written by hand, are a visual response to de Maistre's 1794 thoughts about the deeper meanings associated with travelling down a philosophical path of sociopolitical and personal change.

In their mix of irony, worldly wisdom, melancholy, naiveté and a pinch of Rococo frivolity, de Maistre's 1799 notes for his second journey – to be taken at night, with all the secrecy this implies – explores a journey of abolition of the Supreme Being in heaven and on earth in a frank and perceptive set of judgments. It is full of the ironic doubting attitude of the Late Enlightenment and overshadowed by the poetic melancholy of the dawning Romantic period (Offizin Parvus 2010).

Die Nächtliche Reise is a conceptual or imagined journey towards change and the overthrowing of extant regimes of power just as *Prose du Transsibérien* seems, in a similar vein, to be an imagined search for new identities and insights, replete with metaphors for transcendence and mingled with melancholic realisations such as the final thought of the poem: *I will go to the Lapin agile to remember my lost youth – And drink a few glasses – Then I will return home alone* (l.442-445).[h]

[Fig. 47/ 0102]

[Fig.48/ 0153]



[Fig. 49/ 0156]

A book which takes the reader/viewer on a journey which is celestial rather than terrestrial, and which also bridges into the next sub-theme of the exhibition is Nora Lee McGillivray's *Mapping the Great Book: 7 x 7 Celestial Scenes* (2001) [Fig. 49/0156]. McGillivray's interest lies in the physical universe, the moon, planetary systems and in pondering and celebrating the relationship between the "universe and the self, inspired by the artistry and science of ancient celestial maps" (Biblio n.d.). The book is presented using Cyanotype on Masa and Arches papers, with a French doors format, opening vertically. At the centre of the book is a separate semi-circular star map book sewn onto the main structure. Her Cyanotypes are printed without artificial light. The book's colophon states that it "… was printed by the Sun at 45'03' North Latitude, 93'08' West Longitude".

In an interview with Joshua Heller Rare Books, McGillivray states that "[t]he old astronomers, including Galileo, referred to the universe as a book" and thus for her, the book becomes a symbol for universe and its pages help connect and map the celestial elements (WorldCat 2001).

Gilles Deleuze (1989:206-7) draws together beautifully the synergy between a territory, its map and the phenomenological experience of this relationship in the body when he states: "Landscapes are mental states, just as mental states are cartographies, both crystallized in each other, geometrized, mineralized". Such experiences are indeed crystallised in the books which follow.

Maps, mapping and paper engineering

Journeys and travel require some access to maps and as the *Prose du Transsibérien* includes a map of the route at the head of the work, the exhibition includes artists' books which seek to map distinct territories and spaces through actual maps and map-like symbols or by means of exploiting the structure of the book as a virtual map. An example of the latter is Olafur Eliasson's *Your House* (2006) [Fig. 50/0177] which was commissioned by the Library Council of The Museum of Modern Art in New York and consists of a laser-cut negative impression of Eliasson's house in Copenhagen on a scale of 85:1.

According to Eliasson (2006), "the book is based on a computer-generated model of the house, sliced vertically into 454 even parts. Each of the corresponding 454 hand-bound leaves (or 908 pages) is

[h] J'irai au Lapin agile me ressouvenir de ma jeunesse perdue – Et boire des petits verres – Puis je rentrerai seul (l.442-445).

individually cut and corresponds to 2.2cm of the actual house" (Eliasson 2006). The effect on the reader as they work their way through the book is the illusion of negotiating one's way through the various rooms of the house thereby constructing a mental and physical narrative. "The result is an intensified sense of space, dimensions, materiality, and time … [and] exploits the narrative and sequential possibilities of the book form and examines the perceptual and spatial experience of domestic architecture" (Eliasson 2006).

Your House 'maps' the physical world in such a way as to create a disorienting illusion of a portable home which is also inhabitable as a particular territory: a book-form and Elliason's 'real life' home.

Maps are peculiarly semiotic creatures: they index a very particular territory – as a photograph indexes the read subject – but they are also highly symbolic, reducing the real world to a manageable scale and set of icons which a user would have to learn or with which they would need to be culturally familiar. They also do not discriminate, providing equal amounts of information whether required or not. It is in our use of maps which determines their particular character as useful or not. Their scale might provide too much or too little usable information and it is in this space of negotiation: useful information vs unhelpful or unnecessary information that the map becomes a provocative subject for the book artist, appearing as they do as books or book-like objects, to be unfolded, paged through, negotiated and 'read' as a set of visual/verbal symbols.

Robbin Ami Silverberg's *Subterranean Geography #1* (2011) [Fig. 51/0201] is an artist's book which literally maps a territory in ways which ordinary maps cannot do. As part of what the artist calls "psycho-geography", *Subterranean Geography* uses a cut-away subway map to explore particular feelings and emotions associated with and defined by specific spaces negotiated and travelled through in New York City. Silverberg unpacks the relationship between symbolic map and emotive connotation explaining that:

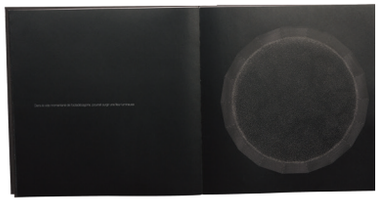
> the book is divided into two parts, each with a text about movement: the first is an ambulatory mapping of my walk to the "L" subway station; the second is a subway trip loaded with emotions and memory. The layered filigree paper of subway lines/bus routes/roadways creates the seemingly fragile pages which contrast with the directness of the text and remind the viewer of the complexity of both described space and of feelings (Silverberg 2011).

Both Eliasson's and Silverberg's books employ cutting into and through the page substrate thus forming a visual dialogue between the information on the recto and verso pages. If there is a logical cutting associated with specific symbolic data on one side, this logic is made implicit on the other side compounding and confusing the reading of its symbolic data.

In Eliasson's *Your House,* the blank page simply facilitates a visual and haptic forward and backward movement through the house, but in Silverberg's *Subterranean Geography,* the existence of both printed matter and cut shapes on both recto and verso complicates the way in which the reader might read and negotiate the information which is viewable, imparting an emotional layer upon the denotative data. Thus the reader's pragmatic relationship with maps is shot through with the artist's experience of those spaces.

[Fig. 50/ 0177]

[Fig.51/ 0201]



[Fig. 52/ 0212]

The exhibition explores the cut page in various book forms, each of which offers a different relationship with its resulting recto/verso dialogues and, in particular instances, with the activation of light. An example of a light-activated book is Mauro Bellei's *Cent Mille Petits Points [Hundred Thousand Small Points]* (2013) [Fig. 52/0212] which maps a seeming constellation of stars on the black paper of the heavens.

The book, which originally accompanied a sculptural installation at the Library Gallery, *Les Trois Ourses*, Paris, in 2013, in which the floor of the gallery was 'mapped out' with black dots, red string and white pebbles, seems to have become a celestial equivalent of the terrestrial installation, activated and made visible only when each page is lifted and turned, allowing light to illuminate the thousands of laser-cut holes.

Other books which deploy cutting of the page or paper engineering as strategies for meaning making include Stephan Erasmus's *Diepe Water 2 [Deep Water 2]* (2007) [Fig. 53/0254] in which texts, sampled from various love song lyrics, are carefully handwritten onto the paper in wave-like elements cut in circles on each page. The delicacy of the paper and the intimate texts which seem buffeted on waves and lost far out to sea, recall Cendrars's image: *There was only Patagonia left, Patagonia suited my immense sadness, PATAGONIA and a voyage in the South Seas* (l.156).[i]

Stephen Hobbs's *Be Careful* (2014) [Fig. 54/0252] uses 11 double spreads, six pop-up spreads with variable moving mechanics, five silkscreened pages (one with reflective tape) and one pull-down page with seven moving pieces. Encompassing Hobbs's established conceptual practice of engaging the field of architecture as a site for visionary thinking, the work is a form of paper engineering or architecture, concealing within its two dimensions surprising three-dimensional structures and mechanisms. The spreads include found text and handwritten mind-maps, stylised networks and city grids, scaffolding and empty billboard structures, blocked patterns and optical illusions symbolic of the "imagined space in which we live" (Nurse 2013).

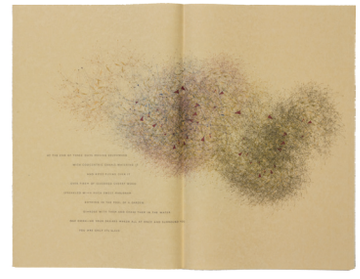
[Fig. 53/ 0254]

[Fig. 54/ 0252]

[Fig. 55/ 044]

[Fig. 56/ 0215]

[Fig.57/ 058]



[Fig. 58/ 0220]

Sjoerd Hofstra and Karen O'Hearn's *Raising Water* (2013) [Fig. 55/044] is a movable book, which photographically documents the throwing of a stone into water, its splash and the resultant ripples each as a set of six images which open out across the page openings. By lifting the interleaving card pages between each set of images, the three visual elements (throw, splash and ripple) can be experienced as complex paper-engineered and constructed mechanisms. In contrast to the cool black and white images on clean white paper presented horizontally without any other distracting visual or textual elements, the paper engineering seems to be rough and without finesse, held together with card tabs, tape and string: seemingly revealing a crude and makeshift analogical world operating below the slick and sanitised digital presentation of the world above.

Max Marek's *Fluesterbuch [Whisper Book]* (2011) [Fig. 56/0215] seems to combine the strategies seen in the works of Eliasson, Silverberg and Erasmus in that the work's geophysical, sculptural form grows and recedes as the blank white leather pages are turned whilst at the same time, anchored by a lace-like set of cut bridges which hold the integrity of each sculptural page in place. The work makes three dimensional the flat symbolic contour lines of a topographical map.

Books which make central the idea and semiotic load of the map include Barry Lopez and Charles Hobson's *The Mappist* (2005) [Fig. 57/058]. Lopez's story is about its narrator, Phillip Trevino's eventual finding of the writer of a travel book which, in Trevino's opinion, had conveyed the soul of the capital of Columbia, Bogotá. Trevino had never given up his search for the genius behind the books which had become a touchstone for his own work and world view. In a bookstore in Tokyo, Trevino finds a set of elegant hand drawn maps in a map cabinet, all unmistakably by the author of the books and all signed Corlis Benefideo. And the master mapmaker indeed turns out to be the reclusive writer. The book design and images have been created by Hobson and each book in the edition has been assembled using original United States Geographical Survey maps for the concertina binding which, when opened, creates its own vista of mountains and valleys representing the maps that figure so prominently in Lopez's story. Covers are made of boards over which have been pasted paper reproductions of a 1911 map of Bogotá from the collection of the Library of Congress. Images of hands emulating gestures of a mapmaker at work have been reproduced as digital pigment prints on transparent film. The slipcase has been covered with wood-grained paper to suggest the

[i] Il n'y a plus que la Patagonie, la Patagonie, qui convienne à mon immense tristesse, la PATAGONIE, et un voyage dans les mers du Sud (l.156).

map cabinet which plays a pivotal role in the story.

Priscilla Juvelis (2016b) describes the complex interplay between Lopez's multi-layered story embodied in Hobson's constructed and illustrated book:

> Themes of hidden identities searched out and deciphered, hidden intentions coded in seemingly disparate actions, and the tantalizing possibilities of bringing order to a chaotic history are beautifully served by the combination of maps that are the subject of the story and, literally, hold the story together … The reader is challenged with images thrown up by the author and artist: bits of map interspersing text, bits of map as fore-edge and gutter outside edge on any turn of the page, a phrase full of possibilities … are preceded and followed by a page of transparent film with the image of a map being passed from one hand to another. Turning the film page, the reader is confronted with the act being completed and the hand-off accomplished. … We are left wondering, where will we find our maps – and will we be able to read them – or remember what we've read?

But there are now digital manipulations, pieces of code, specifically written in order to plot and map virtually any phenomenon. Jean-Pierre Hébert's rendering of Italo Calvino's almost eponymous novel *In Visible Cities* (2013)[41] [Fig. 58/0220] is an example of this. By creating poetic lines from the prose of Italo Calvino's reflections on socialised urban spaces, the typography follows the all-caps style of Ilia Zdanevich (aka Iliazd), with the title of each poem set vertically in the horizontal lines of text.[42] Hébert's images are generated algorithmically with the aid of a computer and are ink-jet printed onto Niyodo Natural paper from Japan.

Hébert describes the resulting work as "generative poetry composed by ideas translated into code, deliberate rule breaking through chance or bugs, and digital humor" (MCBA 2013). Martin Antonetti (2013) describes the resultant computational drawings as "astonishing",

> for being generated not by Hébert's hand but [also] by his brain. That is, Hébert has written original computer code – as if composing a score or choreographing a dance – based on his redacted Calvino texts. The code was then run, or "played" on an inkjet printer, resulting in dynamic data landscapes that chart both the semantic and the social relationships found in the text. In effect, Hébert is proposing nothing less than a new approach to drawing, one grounded in "the conviction that to gain power and beauty, drawing should become a pure mental activity, rather than a mere gestural skill". In other words, he rejects physical manipulation in favor of intellectual abstraction and a radically different semiotic system. "Drawing is just a thought", Hébert says, and to enact it he brings into play the language of code. He has written of this process that he is "pursuing an ideal of beauty and ideal Platonic forms, inspired by [his] interests in patterns of geometry, mathematics, physics, nature".

An equally ambitious mapping, but this time a mapping of the whole world as a geospatial phenomenon is Annesas Appel's *View on the World Map: Vols. 1-4* (2013) [Fig. 59/0125]. In this series of works Appel unpacks her passion for human projections of knowledge into maps by means of representations and classifications. Appel "extracts, separates, eliminates, measures, adds and re-interprets projections of the world map" (Deumens 2013) – in four accordion fold books – composed of central point co-ordinates of all countries of the world to a scale of 1:6 550 000 and each represented by green lines on paper, an index of all countries and their individual green colour and executed in reversed alphabetical order.

Hanne Hagenaars (n.d.) states "Appel shows the known world in a new formula, like the long line of provinces, page after page, in which measurement and direction are essential". She adds:

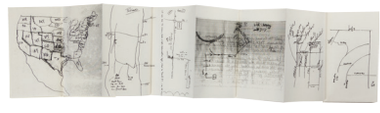
> A map is interpretation; each map is a snapshot … Humans divide the world up, draw boundary lines, assign capital cities, classify and rule. Science seems to show something about the world but, equally, it creates a truth. At the time of the voyages of discovery, the user realised that the map was a suggestion, a possible picture of what the world looked like. Today, knowledge is presented with so much certainty, as if it is a truth. Appel concurs with the truth of science, she uses its facts, but then she goes further with the data, she entices people into her system. Appel interferes with the contemporary cartographer's map. His certainty is given an abstract look. What follows is a piece of music, a dance, a new high-water mark. Doubt.

A book which demonstrates the polar opposite of Appel's fastidious and exacting taxonomy is Scott McCarney's homemade maps, number #4 from the *Autobiographies* series (2009)[43] [Fig. 60/082]. This snake-fold book is generated from material gleaned from the artist's filing cabinet and, together with other similar books in the series, reflects the artist as collector and his acts of collecting as much as the objects collected (McCarney 2009).

Autobiography #4 consists of reproductions of maps people have drawn for the artist to help get him from one place to another. At some point, the artist might have found these maps helpful in achieving their desired aim, but in collecting them and reprising their sometimes perfunctory rough and ready quality, he has transformed them into an index of the artist's movements and habits – rather than their function and purpose

[Fig. 59/ 0125]

[Fig. 60/ 082]



[Fig. 61/ 0148]

as maps.

Doug Spowart (2013) describe this as the artist's inability to "throw anything away and [adds] that he makes collections from things like name badges, rejection letters from galleries and grant applications, to-do lists and mud maps. This body of work provides an insight into the trivia and ephemera of life that escapes disposal through its transformation into his art" and thus the books maps these moments of escape.

A book which seems to want to insert itself in a territory somewhere between Hobson's use of USGS's topographic maps, Appel's exacting and particular taxonomies and McCarney's highly personal collections of material is *43, According to Robin Price, with Annotated Bibliography* (2009) [Fig. 61/0148]. Robin Price (2009) states that the text excerpts for her book were derived from 86 books significant to her, most of which were other artists' books. Being 43 years old at the genesis of the project, Price gathered her texts using formulas based on the number 43. Simple formulas, using modular arithmetic with the number 43, were applied to categories such as page number, paragraph, sentence and line of poetry (Vamp & Tramp 2007).

In the prospectus for the book Price states:

> The text is grouped by subject matter into sixteen page spreads. Titles of spreads include "Water", "Counting" and "Flora". Each is considered as something equivalent to an encyclopedia slice, in a manner directly inspired by the fifty-volume *Zweite Enzyklöpadie von Tlön*, by Ines v. Ketelhodt and Peter Malutzki. Visually flowing through the accordion-bound text sheets is a river image, borrowed from the Ninja Press book *The Real World of Manuel Córdova*. Paper maps, gathered from locations around the world that run along the 43rd parallels, form the background accordion that structurally supports the main text accordion, made of semi-translucent graph paper. Excerpts are identified by book title, printed in the margins, with a symbol that indicates the counting method used to retrieve it. A key for the symbols is printed on the Legend Card, found in a library-style pocket on the front cover of the book. A supplemental 32-page Annotated Bibliography, housed in a facing pocket within the case, provides personalized information on all titles. The pockets and the booklet cover are made of paper maps, mostly USGS topographic maps, and vary throughout the edition.

The map which introduces *Prose du Transsibérien* purports to index the route taken in the narrative. And although there are references in the prose poem to the route that the actual train would have taken, in viewing and reading the work, the reader experiences the atemporal, the abstract and metaphoric, along with huge jumps in time and space. In understanding this, the works in this exhibition remind one that a map is no more than a suggestion, a highly symbolic set of potential routes; a reminder of journeys once taken or not taken.

Cendrars abruptly translocates his reader to New York: *Paris to New York – Now I make the trains run the length of my life* (l.152-153) and *The giant bell of Notre Dame – The sharp bell of the Louvre that marks the*

[i] Paris-New-York – Maintenant, j'ai fait courir tous les trains tout le long de ma vie (l.152-153) and Le gros bourdon de Notre-Dame – La cloche aigrelette du Louvre qui sonna la Barthélemy – Les carillons rouillés de Bruges-la-Morte – Les sonneries électriques de la bibliothèque de New-York (l.303-306).

Saint Bartholomew Day massacre – The rusting carillons of Bruge-la-Morte – The electric chimes of the New York Public Library (l.303-306).[j] Thus, many books on the exhibition have New York as their locus.

This includes David Andrew's *Sketchbook* (2008) [Fig. 62/0239], which charts his time spent on an Ampersand Foundation Fellowship in New York in 2008 – a theme picked up on by Silverberg in her essay on the relationship between South Africa and New York in Chapter 4. The translocation of a South African artist to the artistic and cultural flow of New York is the aim of the Ampersand Foundation Fellowship and in his journal, using maps of Manhattan, Andrew marks a number of shifts: from South Africa to New York, grappling with his own artmaking (his exhibition *Misc. (Recovery Room)* at the Standard Bank Gallery was to follow upon his return to South Africa) and also the abstract shifts in physical and mental processing, recovery and creative gestation which such an experience facilitates.

Andrew would have travelled along the Brooklyn Bridge in order to make his way from JF Kennedy Airport to the Foundation's apartment in Tribeca, and his ubiquitous gold pen which blocks out sections of the Manhattan grid on his map[44] sets up a dialogue with Donald Glaister's metallic *Brooklyn Bridge: A Love Story* (2002) [Fig. 63/068].

According to Glaister, *Brooklyn Bridge* includes five abstract "portraits" of the bridge, painted on sanded aluminium pages. Jean Feigenbaum (n.d.) describes the work as a "hybrid" object; in which Glaister writes the poem, paints the bridge's "portraits" and constructs the book's assemblages[45] which resonate with the turning of each thin aluminium page, like "the wind makes flashing through the bridge's vast suspension cables."

Feigenbaum (n.d.) continues: "In materials that are not what one would expect for a book – but completely in keeping with the subject matter – the limited edition is definitely about a torrid affair between the artist and his subject" (and thus also a most appropriate foil for Cendrars's torrid affair with both his physical as well as his artistic lovers) and in which the abrasions on the aluminium's surfaces carry the imagistic load of the book's atmospheric content.

War, death, fear and apocalyptic imagery

Cendrars's lines: *A cannon sounded in Siberia, it was war – Hunger, cold, plague, cholera – And the muddy waters of the Amur River carried away a million corpses* (l.43-45)[k] appear early on in the prose poem. Having barely established a coherent sense of place and time for his readers and having his own depreciating place in the world and in the narrative move between ambiguous time periods in a torrent of emotion and passionate vehemence, Cendrars pushes towards his readers both the immediacy and the horrors of the Russo-Japanese War of 1904/5 as if a train is hurtling towards the reader.

Cendrars's train journey becomes a mode of experiencing, reportage-like, the terrors of war, on the move, deeper and deeper into its abyss as, towards the end of the prose poem, he most chillingly relates what

[k] En Sibérie tonnait le canon, c'était la guerre – La faim le froid la peste le cholera – Et les eaux limoneuses de l'Amour charriaient des millions de charognes (l.43-45).

[Fig. 62/ 0239]

[Fig. 63/ 068]

[Fig. 64/ 0161]

he has seen and experienced:

> *I saw – I saw the silent trains, the black trains return from the Far East passing like phantoms – And my eye, like a lantern, still follows those trains – In Talga, 100 000 wounded in agony, left to die – I visited the hospital in Krasnoyarsk – And in Khilok we met a long convoy of mad soldiers – I saw in the infirmary gaping wounds and injuries bleeding furiously – Amputated limbs dancing about or flying up into the raucous air – Fire was in every face and in every heart – Idiot fingers drummed on all the windowpanes – And under the weight of fear, every glance burst like an abscess – In every station, the train wagons burned – And I saw – I saw trains, 60 cars long dashing away at full throttle hounded by rutting horizons and clouds of crows chasing desperately after – Disappear – In the direction of Port Arthur* (l.370-385).[1]

Such emphasis upon seeing and experiencing, even if Cendrars did not undertake this specific journey of which he wrote in *Prose du Transsibérien*, seems prescient, as two years later, in September 1915, Cendrars lost his right arm during the attacks in Champagne and was discharged from the French Foreign Legion. It seems inevitable then that the exhibition, showcasing as it does, contemporary artists' books, continues the theme of war and conflict from a perspective of a century after *Prose du Transsibérien* was published.

Given that in Glaister's *Brooklyn Bridge*, "the bridge still inspires, perhaps more so as the country's vision of one of their national monuments changed on September 11, 2001" (Abe Books 2002), themes of war, death, fear and apocalyptic imagery seems ever-present in contemporary art, not least of all in international artists' books. If Glaister's *Brooklyn Bridge* evinces a "torrid affair" on personal and national levels, the difficult and stuttering collaboration between poet Ted Berrigan and artist George Schneeman in producing the graphic novel-like *In the Nam What Can Happen* (1997) [Fig. 64/0161] is an example of the torrid affair between creative partners. Publishers, Granary Books (1997) state:

[1] J'ai vu – J'ai vu les trains silencieux les trains noirs qui revenaient de l'Extrême-Orient et qui passaient en fantômes – Et mon œil, comme le fanal d'arrière, court encore derrière ces trains – À Talga 100 000 blessés agonisaient faute de soins – J'ai visité les hôpitaux de Kranoïarsk – Et à Khilok nous avons croisé un long convoy – De soldats fous – J'ai vu dans les lazarets – Des plaies béantes des blessures – Qui saignaient à pleines orgues – Et les membres amputés dansaient autour – Ou s'envolaient dans l'air rauque – L'incendie était sur toutes les faces dans tous les cœurs – Des doigts idiots – ambourinaient sur toutes les vitres – Et sous la pression de la peur – Les regards crevaient comme des abcès – Dans toutes les gares on brûlait tous les wagons – Et j'ai vu – J'ai vu des trains de soixante locomotives – Qui s'enfuyaient à toute vapeur – Pourchassés par les horizons en rut – Et des bandes de corbeaux qui s'envolaient – Désespérément après – Disparaître – Dans la direction de Port-Arthur (l.370-385).

> *In The Nam* was first made as a one-of-a-kind collaborative book in 1967-68. The original was passed back and forth between Ted Berrigan and George Schneeman for about a year, remaining in the hands of one or the other for weeks or even months at a time – poet and artist each adding, subtracting, working over words and images … Produced when the Vietnam War was rapidly escalating, this work is by turns surreal, incisive, hip, outrageous, cartoon-like, flip, sinister, humorous, dreamy, sarcastic, witty – always right on target – a vivid evocation of the times and the broad range of emotional responses to the war.

The 'finished' project languished in a drawer in Schneeman's studio on St Mark's Place for some 30 years, possibly because of the fact that, according to Schneeman (in Diggory 2013), Berrigan "bullied his way into art" and in this collaboration, "texts and images messily contend for the same space, suggesting a more personal struggle than that of the Vietnam War to which the title refers".

Unlike Delaunay and Cendrars's collaboration which stresses the separateness of the visual/verbal forms, Berrigan and Schneeman seem to engage in an exquisite corpse-type exercise,[46] blurring the limits of each discrete contribution and producing a visual text which illuminates the confused madness and blurred moral lines which the almost 20-year-long Vietnam War wrought upon the American psyche.

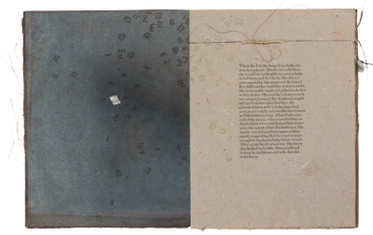
For the duration of the war, the United States saw the presidencies of Dwight D Eisenhower, John F Kennedy (who was assassinated in 1963), Lyndon B Johnson, Richard Nixon and the Watergate scandal, as well as that of Gerald Ford who presided over the failing economy of the mid-1970s. And thus contemporary American artists, in particular, are heirs of this triangulated battleground between the people, their administration and the 'theatre of war'.

Joan Iversen Goswell devotes enormous amounts of time and energy to critiquing, in the harshest possible terms, the political foibles and errors of both the Bush administrations in the United States. Christopher Calderhead (2011:16 -31) states:

> Most strikingly, the subject of her work is often no holds-barred political commentary. Crusading, righteously angry, the work leaves none of us neutral. … Goswell's approach is one of biting satire; her collaged compositions recall the images of John Heartfield, the German artist of the early twentieth century who lampooned the rise of National Socialism with charged fury.

In her one-of-a-kind books Goswell employs her idiosyncratic collage, digital print and hand-cut rubber-stamp lettering, demonstrating her position as a strong political commentator with many of her books having politicised titles: *Go to War for my Lies*, *The George Book*, *Another George Book*, *A Third George Book: A User's Guide*, *The Tongue of War*, *A Manual of Compassionate Conservatism* and *Saving Daddy's War* (2003) [Fig. 65/040]. This latter book concerns the abuses of the George W Bush administration and the war in Iraq, "a war based on lies and deceit and the thousands of deaths that that war caused" (Goswell in Kenedi 2011).

[Fig. 65/ 040]



[Fig. 66/ 094]

[Fig. 67/ 0141]

America's obsession with the War on Terror and its moral legitimisation is found in Caren Heft's *Female Shahida Martyr* (2004) [Fig. 66/094]. This is a seemingly decorative book until the reader becomes aware of the content of the letterpress type's references to the first Palestinian female suicide bomber Wafa Idris and the inclusion of small electronic elements which, together, create an ominous sense of being in the presence of objects with which one might constitute explosive materials.

In the colophon of this contemporary *Ars Moriendi*, the following appears: "An attempt to understand why a young woman would strap a belt bomb over her womb and set it off in a public place where victims could be children, elderly or pregnant women". This sense of dis-ease is brought into equally sharp relief in Emily Martin's *Not a Straight Line* (2011) [Fig. 67/0141] which commemorates the bombing of al-Mutanabbi Street, the centre of bookselling in Baghdad, on 5 March 2007.

The international al-Mutanabbi Street Artists' Book Project aims to re-assemble some of the inventory of the reading material that was lost. The work comprises 10 linked Coptic-bound books with one line of the text in each. To read the book, viewers must engage in a haptic process of finding their way through the linked books that turn this way and that, much as one would negotiate a meandering street (Vamp & Tramp 2015). The text is letterpress printed and stained with acrylic paint.

Martin concludes: "The text I wrote is one of defiance; the written word can be damaged but will always prevail" (UWE 2011).

Brian Borchardt's, Caren Heft's and Jeff Morin's *Crossing the Tigris I, II, III* (2011) [Fig. 68/0155] is an equally defiant, emotionally charged document. Morin describes the work as: "A narrative in three books recounting soldiers' stories from the Iraq War … The collaborators each found stories in the media that recount horrific situations that are inconceivable to those who work regularly with current or former soldiers who happen to be students or artists" (Vamp & Tramp 2011).

During production of this work the artists and their press discussed the work's meaning, asking of the viewer to consider whether,

> [w]hen confronted with the grittiness of war, do these ill-prepared young men simply break with reality? Are they taught that they are above the law? Or do they learn to devalue what is not obviously American? … This collaboration is intended to catalyze a conversation about the nature of change that allows potentially decent people to commit indecent acts (Vamp & Tramp 2011).

In *Patmos and the War at Sea* (2011) [Fig. 69/0251], South African artist Alastair Whitton explores battles which are fought on a variety of fronts in the world today; some actual, others internal but no less real. In conversation with Daniel Hewson (2009) Whitton contextualises the physical and spiritual significance of Patmos as his place of departure, being both the site of conquest and occupation at various points throughout its history and most significantly where the exiled Apostle John wrote the Book of Revelation, and in which war is one of its central themes. Reference to the sea is equally layered, alluding to a territory and a domain, both physical and spiritual, as well as the war that ensues in the conquest thereof.

Whitton considers the way in which we, as human beings, see or rather fail to see by using archival images of the two world wars as a personal act of remembrance; homage to the courage and sacrifice of those who fought and died for the freedom that subsequent generations enjoy and take for granted. He concludes "the images that I have constructed are intended to allude to 'another world' war … Furthermore, the laser cut Braille 'texts' function as a form of code and recall the World War II Enigma Machine" (Hewson 2009).

Image / Text / Reading / Viewing

Whitton's code conflates text and image, provoking a dialogical tussle between writing and image-making. This tussle can be found in operation in selected examples of artists' books on the exhibition. As Dietrich argues in his essay in Chapter 2, the breaking down of semiotic difference between images and texts, which artists' books seem so willing to attempt, is elucidated by Vilém Flusser who differentiates between the circular time of magical consciousness (the image) and the linear time of historical consciousness (the text). Dietrich also argues that WJT Mitchell's notion of *imagetext* is able to shed light on the contested overlapping terrain of texts and images and argues that artists' books are highly complex in their reading in that they occupy a liminal position between image and text. Mitchell (in Nelson & Shiff 1996:53) argues:

> the word/image difference is not likely to be definitively stabilized by any single pair of defining terms or any static binary opposition. "Word and image" seems to be better understood as a dialectical trope. It is a trope, or figurative condensation of a whole set of relations and distinctions, that crops up in aesthetics, semiotics, accounts of perception, cognition, and communication, and

[Fig. 68/ 0155]

[Fig. 69/ 0251]

> analyses of media (which are characteristically "mixed" forms, "imagetexts" that combine words and images). It is a dialectical trope because it resists stabilization as a binary opposition, shifting and transforming itself from one conceptual level to another, and shuttles between relations of contrariety and identity, difference and sameness.

This resistance in the contested terrain of image and text brings us back to the original argument around simultaneous contrast in *Prose du Transsibérien.* Shingler (2012:21-22) asserts that the work's format

> … invites a certain kind of viewing, the eye tending to travel downwards, from top to bottom, in a movement that approximates the way in which readers take in the column of text. The painter's comment, *Je m'inspirai du texte pour une harmonie de couleurs qui se déroulait parallèlement au poème* [I am inspired by the text of harmonious colors that unfolded parallel to the poem][47] makes it clear that the painting is deliberately temporal, allowing the viewer's experience to unfold over time. It works as a kind of pictorial narrative … [and] in doing so, it flouts [Gotthold Ephraim] Lessing's association of painting with the representation of space, and not time.[48] Indeed, this incorporation of a temporal element into painting appears to have been an integral part of Sonia and Robert Delaunay's "simultanist" enterprise.

Wendy Steiner (1982) however explores this relationship as one of perception. She writes (1982:36):

> The much-vaunted simultaneity of the painting exists in the material artefact but not in its perception … Modern science supports this criticism; the eye can in fact focus on only a relatively small portion of visible objects and must scan them in order to build a unified image. Pictorial perception is thus a matter of temporal processing.

What we can begin to accept in the dichotomous reading of images and viewing of texts is that, as it is the graphic symbols which construct both text and image, both viewing and reading become acts of temporal processing because they spring from the same source. Steiner continues (1982:36):

> The usual temporal flow of verbal art is not perceived as such … because of violent disruptions in narrative and logical sequence … the reader is asked to suspend the process of individual reference temporarily until the entire pattern of internal references can be apprehended as a unity. The text does not make sense as a sequence, but as a finished whole, and thus its perception is analogous to that of painting.

At the close of *Prose du Transsibérien*, Cendrars's now familiar melancholic visit to *au Lapin agile* after

which he *will return home alone* (l.444) *[Puis je rentrerai seul]* is situated alongside the most semiotically iconic yet visually naïve section of Delaunay's painting: The little red tower encircled by the orange wheel is depicted, as a child might, on experiencing a funfair. By extrapolation, if Steiner's assertion that Cendrars's text makes sense only as "a finished whole", and thus its perception is analogous to that of Delaunay's painting, the exhibition explores moments of analogy between images and texts as a major thematic thread.

As stated earlier, the four coloured inks in a number of different typefaces employed by Cendrars is argued for by Shingler (2012:13) in both formal and metaphoric terms, also demonstrating "the extent of Cendrars's tendency towards the visual, and his desire to capture visual experience, and the colours of that experience in particular".

Shingler's (2012:13) nuanced reading of Cendrars's "rough correspondences between colours evoked by the text, and the colours in which they are printed", threads its way through a number of instances, for example:

> The extra emphasis on *Bariolé* [l.102] and *Ce châle* [l.109] … created through the sudden, and brief appearance of indigo ink as well as through the larger, bold type in which these lines are set, brings the idea of a mix of bright colours to the forefront of the reader's mind. The swift movement between different coloured inks in this passage evokes not just the vividly contrasting colours of the shawl, but also the rapid succession of different views suggested by the line *Et l'Europe toute entière aperçue au coupe-vent d'un express à toute vapeur [And all of Europe glimpsed in gusts of wind from a full steam express* l.106], the shifts in colour corresponding to the fleeting views of different landscapes experienced by the poet as he looks through the window of the Trans-Siberian train.

Shingler (2012:14-15) cautions that "rough correspondences" between verbal imagery and the colour of the print is not a general practice: Cendrars often "flouts the reader's expectation for these correspondences by refusing to take up cues in the poem". The evocation of *Colours that numb you like a gong* (l.260) *[Des couleurs étourdissantes comme des gongs]* is not itself brightly coloured, and the colours we would expect to see accompanying the line *If I were a painter, I'd pour on a lot of red, a lot of yellow on the end of this trip* (l.361) *[Si j'étais peintre je déverserais beaucoup de rouge, beaucoup de jaune sur la fin de ce voyage]* is printed in green with no red or yellow visible in Delaunay's surrounding blocks of colour. The reason for this, argues Shingler (2012:15-16), is Cendrars is "keen to avoid making the colour-correspondences facile or over-regular, so that the colour variations hold no surprises for the reader" and that "in accordance with the theory of simultaneity, the aim is to create a dialogue between visual and verbal meanings, rather than to create consistent effects of correspondence or mirroring".

Such dialogue between visual and verbal meaning is humorously demonstrated in John Crombie's pair of small books which constitute *Fall & Rise and Fall* (1984) [Fig. 70/0191a&b], echoing the changes of colour Cendrars and Delaunay deploy to mark moments of change in the text. In Crombie's books, imagery

is implied by shaped changes of colour in the text block marking, in one, the fall of leaves suggested by the titular "fall" (autumn) and the resultant rise in the pile of fallen leaves on the ground. As the reader pages through the seeming bucolic narrative, the initial bright red ink gives way to a tawny-maroon, implying the changes of leaf colour characteristic of the advance of autumn.

In the other book, the font colour tracks a textual penis which becomes erect and flaccid in response to the narrative which is lifted from a cheap erotically-charged novel. Such typographic dexterity, given the intimate size of both the font and the text block on the page, is a "surprise for the reader". *Fall & Rise and Fall* provides an example of an *imagetext* – in this case "word as image" – which Mitchell (in Nelson & Shiff 1996:53) argues, "designates their tendency to unite, dissolve, or change places. Both these relations, difference and likeness, must be thought of simultaneously as a vs/as in order to grasp the peculiar character of this relationship".

Books which focus upon typography, although not specifically exhibited for their purest, instructional or didactic sensibilities, feature some particularly provocative visual elements, where typographies and their typologies generate specific visual meanings. A book which exhibits a rich dialogical relationship with Fortunato Depero's *Depero Futurista 1913-1927* [Fig. 10], is Arne Wolf's *Genesis 5: The Generations of Adam* (1996) [Fig. 71/074]. Although utterly different in their form and intent, both express their meaning through typographic/imagistic exchange in, as Mitchell would argue, their tendency to unite, dissolve, or change places.

For Wolf, fascination with the book form facilitates what he calls "an unfolding mystery, or a visual journey. What you have seen, you don't see anymore; what you will see is yet concealed" (Center for Book Arts 1998). His visual journey is purely typographical, but through its complex (con)fusion of spatio-temporality, the visual "mystery" finally unfolds into a coherent form which Michel Foucault (1970:9) might describe as passing " … surreptitiously from the space where one speaks to the space where one looks; in other words, to fold one over the other as if they were equivalents".

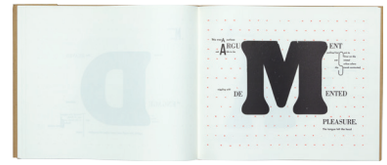
Mitchell (in Nelson & Shiff 1996:55) describes such a process of unfolding into coherence in more dramatic terms: "When mute images begin to speak, when words seem to become visible, bodily presences, when media boundaries dissolve … the 'natural' semiotic and aesthetic order undergoes stress and fracture".

Drucker's *The Word Made Flesh* (1996) [Fig. 72/0163] seems to exemplify and embody Mitchell's and Foucault's theoretical positions. For Perloff (1994), Drucker's artist's book "doesn't boast a single illustration, a single pictorial equivalent to the text. Rather, it is the alphabet itself that is made flesh, the letter being seen

[Fig. 70/ 0191a&b]

[Fig. 71/ 074]

[Fig. 72/ 0163]



in all of its visual potential".

In similar vein to the way in which Wolf unfolds scripto-visual elements in *Genesis 5*, publishers Granary Books (1996) describe Drucker's seminal project thus: "Calling attention to the visual materiality of the text, this book attempts to halt linear reading, trapping the eye in a field of letters which make a complex object on the page. The work both embodies and discusses language as a physical form".

Drucker, who is a designer, typographer, artist and academic, made *The Word Made Flesh* in response to theoretical issues in writing and *écriture* addressing the status of materiality in the visual presentation of poetic work. Responding to the writings of Jacques Derrida, devotional visual poetry, particularly *carmina figurata*, the book's typographic format "was meant to trip the eye, return one constantly to the plane of discourse, of material production … out of complete love of letters … celebrations of the beauty and expressive capability of type" (Drucker n.d.).

Perloff's book *Radical Artifice: Writing Poetry in the Age of Media* (1994) in which she discusses Drucker's *The Word Made Flesh*, however, seems suffused with the presence of composer John Cage who seems to have understood, almost half a century ago, that "no word, musical note, painted surface, or theoretical statement could ever again escape 'contamination' from the media landscape in which we live" (Perloff 1994a).

Cage's 1967 Great Bear Pamphlet edition shown on the exhibition, is part three of the eight-part set of publications which, together, comprise *Diary: How to Improve the World (You Will Only Make Matters Worse)* (1967) [Fig. 73/0208]. Joe Biel and Richard Kraft (Siglio Press 2015) who in 2015 co-edited and published a full version of *Diary*, describe Cage's panoptical view of his world:

> Composed over the course of sixteen years, *Diary* is one of his most prescient and personal works. A repository of observations, anecdotes, proclivities, obsessions, jokes and koan-like stories, *Diary* registers Cage's assessment of the times in which he lived as well as his often uncanny portents about the world we live in now. With a great sense of play as well as purpose, Cage traverses vast territory, from the domestic minutiae of everyday life to ideas about how to feed the world.

Biel and Kraft (Siglio Press 2015) note critical elements of the 1967 Great Bear Pamphlet production of *Diary* from which parallels can be drawn with Cendrars's poem:

[Fig. 73/ 0208]

> Originally typed on an IBM Selectric, Cage used chance operations to determine not only the word count and the application of various typefaces but also the number of letters per line, the patterns of indentation, and — in the case of Part Three published as a Great Bear Pamphlet by Something Else Press — color. The unusual visual variances on the page become almost musical as language takes on a physical and aural presence … [using] chance operations to render the entire text in various combinations of the red and blue … as well as to apply a single set of eighteen fonts to the entire work … [and] giving readers a rare opportunity to see how the text is transformed.

Transformation as a concept is rich, provocative and complex. It implies dialogues with and between past and future states, undermines orthodoxies and the expectations by which conventions are characterised. If Delaunay's painting takes us on a temporal/spatial journey from the domes of Moscow to the tower of Paris, how we get from one place to another is through the movement of the eye, essentially downward, through a series of perceptual transformations. Delaunay's *pochoir*, as Perloff (2008) has already reminded us "is predominantly abstract, with rainbow-colored balloons, discs, spirals, and fuzzy triangles cascading downward to the little red tower and wheel. The colors, both on the left and on the right, where they frame the text, express the joie de vivre of fluid motion".

In order for one to make sense of such abstract *joie de vivre* which situates itself in the majority of the space between the domes of Moscow and the tower of Paris, a viewer cannot merely accept the marks as colourful filling, a way of getting from top to bottom as the poem must. Instead, one must read these marks as the material matter which facilitates a visual poetic equivalent of the wild shifts in place and time that Cendrars's poem expects the reader to negotiate. I suggest that this coloured matter is also the visual equivalent of the atemporality and spatial shifts upon which the poem depends. Transformation seems dependent upon motion, movement, shift or rupture, and, as a rhizomic concept[49] – which lies at the heart of both *La Prose du Transsibérien's* heterogeneity, assemblage and simultaneity and the exhibition's curatorial and thematic design – operates, and is indeed crystallised, as highly symbolic cartographies of the multitudinous elements which make up the diverse elements of the artists' books on the exhibition.

With the exception of a fleeting reference to *Tombouctou* (l.150) *La Prose du Transsibérien* reduces Africa to a peripheral territory in its dramatic panoptical sweep of the globe. Bringing Cendrars and Delaunay's work to Johannesburg might begin to remedy such a peripheral view and perhaps place South Africa at the centre of the book arts world, at least for the duration of this project.

End Notes:

[1] *Artists' Books in the Ginsberg Collection: with some South African Books from Other Collections* was hosted by the Johannesburg Art Gallery in Joubert Park, Johannesburg, 25 August to 27 October 1996. It was curated by Jack Ginsberg and myself. http://www.theartistsbook.org.za/view.asp?pg=exhibitions&ex=ex1_001 accessed on 11 January 2016.

[2] *Behind the Personal Library: Collectors Creating the Canon* (Center for Book Arts, New York) ran from 11 October to 20 December 2014. It was organised by Alexander Campos, Executive Director and Curator for the Center for Book Arts, with Johanna Drucker (UCLA), Jae Jennifer Rossman (Yale) and Tony White (MICA). The exhibition and its associated symposium considered the influence of private collectors on the critical dialogue in the field of book arts. Rather than curating the works around a central theme, the goal of the exhibition was to examine works in the selected private collections that have become seminal artworks in the field at large, thus becoming influential to establishing a canon.

The exhibition also analysed the collectors themselves: how they came to collect books, what drove them to continue collecting, whether they consciously built and curated their collections, and how these factors influenced and informed artists' bookmaking practices. The featured collections included those of Philip E Aarons and Shelley Fox Aarons (New York), Mary Austin (California), Duke Collier (Massachusetts), Jack Ginsberg (Johannesburg, South Africa), Arthur Jaffe (Florida), Monica Oppen (Sydney, Australia), Barbara Pascal (California), Robert Ruben (New York), Marvin and Ruth Sackner (Florida), Julia Vermes (Basel, Switzerland), Francis H William (Massachusetts/New York), Martha Wilson (New York) and the estate of Tony Zwicker (Connecticut).

[3] The pen name for Swiss-born novelist and poet Frédéric Louis Sauser (1887-1961), which literally implies burning ashes and is meant to invoke the rebirth of a phoenix.

[4] The Ginsberg Collection includes South African visual art, books on South African visual art, books on world art, international artists' books, South African artists' books and books on artists' books and the book arts. (See Chapter 5 for details of when Ginsberg started collecting this material as well as the subsections and size of the collection).

[5] The controversy firstly revolved around the lack of an apostrophe in the title and secondly by the lack of artists' books in the exhibition. Johanna Drucker (1995:fn4) states: "*The misnamed exhibition, A Century of Artists Books*, curated by Riva Castleman, at the Museum of Modern Art in New York in the winter of 1994-95, is a representative selection of 20th century livres d'artiste. There are a few anomalies in her exhibition, works which are artists' books, which probably found their way down the elevator from the MoMA Library collection of several thousand artists' books". Drucker (1995:fn26) continues: "Castleman, … seemed unable to distingush (sic) artist's (sic) books from livres d'artistes or just plain old illustrated books".

[6] A *livre d' artistes* denotes a hand-bound, limited edition fine-press book in which both images and texts have equal potency. An established publisher would invite a recognised artist to illustrate existing texts by a renowned poet or writer resulting in often highly prized and expensive objects, which were predominantly found during the first decades of the 20th Century. Examples of such books include Pierre Bonnard's lithographs for Paul Verlaine's text *Parallèlement* (Ambroise Vollard Editions, 1900) and Picasso's illustrations of Ovid in *Les Métamorphoses* (Albert Skira Editions, 1931). The term is often considered synonymous with 'artist-illustrated book' and, unlike its literal translation into English (as 'artist's book') is unlike the diverse, self-conscious, reflexive and artist-driven objects which have become known as artists' books.

[7] Or similar works by the same artist if the exact title is not in the Ginsberg Collection.

[8] Early Modernist works consist of very late 19th Century books and 20th Century books created before the start of the Second World War.

[9] Postmodernist books are understood to include work from the end the Second World War until about 1980, whereafter the term 'contemporary artists' books' is used.

[10] Johanna Drucker's seminal book was first published by Granary Books, New York in 1995. Given its importance to the book arts community at the time, Ginsberg and I curated the 1996 exhibition as a set of three prefaces, 14 chapters and an end note, loosely based on Drucker's chapter outlines and headings. Three of her chapter headings were appropriated more closely: Chapter 4 (*The Artist's Book as a Democratic Multiple*), Chapter 5 (*The Artist's Book as a Rare and/or Auratic Object*) and Chapter 13 (*The Book as Document*).

[11] Given the scope, depth and size of the Ginsberg Collection, it was decided that the current exhibition could comfortably exclude any book which appeared on the 1996 JAG exhibition.

[12] Ginsberg's copy is rare in that it consists of four flat, unbound and unfolded sheets with pochoir illumination by Delaunay. The parchment binding, hand-painted in oil by Sonia Delaunay, also remains unfolded. Accompanying these is the original and exceedingly rare prospectus announcement, coloured in pochoir, three original watercolours on vellum by Delaunay and the corrected proofs of the text on two sheets.

[13] Shingler (2012:12 and note 20) states that in her 1971 interview with Antoine Sidoti, Sonia Delaunay claimed that only around 60 copies were completed (see *Sidoti, Genèse et dossier d'une polémique*, p. 22). As far fewer than the intended 150 copies were actually produced "these are now closely guarded in the rare book departments of libraries and museums". Book specialist Meg Ford in conversation with Anna Povejsilova regarding a unique collection of 114 artists' books offered as a single lot during the Impressionist and Modern Art sale which formed part of the new 20th Century at Christie's, London on 19 January, 2016, stated that the edition, printed on Simili Japon, was only printed in "an edition of 119 on this particular paper, so sadly they never made it to such heights". See http://www.christies.com/features/The-artists-book-A-true-collaboration-between-art-and-text-6985-1.aspx accessed on 26 January 2016.

[14] Painting, usually with water-based paints, through a stencil using a stiff, flat-head brush.

[15] "By publicizing it as le premier livre simultané, the authors indicated that they conceived of it as inaugurating a new, entirely original genre", writes Katherine Shingler in *Visual-verbal encounters in Cendrars and Delaunay's La Prose du Transsibérien*. e-France: an on-line Journal of French Studies, Vol. 3, 2012. p3.

[16] A radical journal and small press founded by Cendrars and his friend Emile Szytta. See Marjorie Perloff, *The Futurist Moment: Avant-Garde, Avant-Guerre, and the Language of Rupture* (Chicago: University of Chicago Press, 2005), chapter 1 passim.

[17] Shingler (2012:3-4) cites the following elements of the terms complex reception:

- Different literary, poetic and artistic movements – including the Futurists – put forward aesthetic theories which employed the term in divergent ways;
- For the poet Henri-Martin Barzun, simultaneity in poetry meant polyphony, or the use of multiple voices speaking at once;
- Barzun's theory thus contrasts strongly with that of Guillaume Apollinaire for whom simultaneity was created on the page, through the pictorial arrangement of text; and
- Umberto Boccioni's 1913 article *Simultanéité Futuriste* reveals a host of associations for the Futurist movement: in poetry it denoted 'words in liberty' while in the visual arts it referred to the interpenetration of objects and surrounding space, or to the representation of movement and temporal flow, or more generally as a byword for 'newness'.

[18] Marjorie Perloff (*The Avant-Garde Artist's Book* see http://marjorieperloff.com/essays/artist-book/#_ednref6 accessed 18 January 2016) states that during the northern hemisphere's Fall of 1913, the Cendrars-Delaunay *Transsibérien* was exhibited in Paris, Berlin, London, New York, Moscow and St Petersburg. She goes on to describe its impact: "It became not only a poem but an event, a happening. At the Montjoie! Exposition in Paris on February 24, 1914, Mme Lucy Wilhelm stood on a chair so as to recite the gigantic poem, which was hung on the wall. Beginning at ceiling level, she gradually bent her knees and finally sat down on the chair to read the conclusion. Performance art, we would call it".

[19] Apollinaire's article *Simultanisme-librettisme* was published in mid-1914 after the publication of *La Prose du Transsibérien*.

[20] Such simultaneity could be found in Apollinaire's *Calligrammes*, a 1918 work subtitled *Poems of Peace and War* 1913-1916.

[21] Shingler (2012:8-9) states: "for Delaunay, the principal feature of Cendrars's poem, as a truly simultanist work, is contrast, and he cites as an example of this the opposition of *Transsibérien* and *Jehanne de France* in the title of Cendrars's poem, where the modernity of the former clashes with the archaic spelling of *Jehanne*, and its traditional, even nationalistic association with Joan of Arc".

[22] This letter was written by Cendrars to Sonia and Robert Delaunay, January 1914 and is published in *Inédits Secrets* p. 373. Parts of this letter were reproduced in a 1919 article on Delaunay: see 'Modernités', in Blaise Cendrars, *Tout autour d'aujourd'hui*, ed. by Claude Leroy, 15 vols (Paris: Denoël, 2001-06), XI, 68-70.

[23] According to Anna Sigrídur Arnar (2011:343), this poem by Mallarmé was first published in the journal *Cosmopolis* in May 1897. From extant proofs corrected by him, this version represents only a partial fulfillment of his ideas for the poem. After his death, however, the 1914 edition of this poem published by the *Nouvelle Revue Française* disregards several particular specifications that Mallarmé made before his death, amongst these, the specific Didot font to be used. The 1980 edition Paris: Change errant/ d'atelier responds carefully to Mallarmé's notes and corrected extant proofs in which a few textual changes and adjustments in capitalisation are made. Gallimard's 2003 version is based on the 1914 publication. Francoise Morel's 2007 edition, published by *La Table Rond* includes facsimile reproductions of Mallarmé's corrected proofs and the *Cosmopolis* version. Finally, the 2007 Ypsilon published edition uses Didot type face and includes reproductions of Odilon Redon's lithographs (c1900) which were intended for the poem by Ambrose Vollard, which were never published at the time.

[24] Marinetti's manifesto, which recommended the use of varied colours and typefaces, was published in French in June 1913 (reproduced in *Futurisme: Manifestes, Proclamations, Documents*, edited by Giovanni Lista (Lausanne: L'Âge d'Homme, 1973), pp. 142-47). However, in apparent contradiction to Marinetti's own manifesto, his *Les Mots en Liberté Futurists* (1919) promotes typographical over colour innovation.

[25] Shingler (2012:14 note 25) states that Cendrars did in fact try his hand at painting: see Miriam Cendrars, *J'ai même voulu devenir peintre*, in Cendrars et les arts, ed. by Maria Teresa de Freitas, Claude Leroy and Edmond Nogacki (Valenciennes: Presses universitaires de Valenciennes, 2002), pp. 11-19.

[26] *Biography* won the prestigious Minnesota Center for Book Arts (MCBA) Prize in 2011 and received an Award for Artistic Excellence at the Pyramid Atlantic Book Arts Fair in November 2010.

[27] Matisse said: "If upon a white canvas I jot down some sensations of blue, of green, of red – every new brush stroke diminishes the importance of the preceding ones. Suppose I set out to paint an interior. .... If I paint a green near the red, if I paint in a yellow floor, there must still be between this green, this yellow, and the white of the canvas a relation that will be satisfactory to me. But these several tones mutually weaken one another. It is necessary, therefore, that the various elements that I use be so balanced that they do not destroy one another" *Notes d'un Peintre* in *La Grande Revue*, (Paris, 25 December 1908); as translated by Jack Flam in *Matisse on Art* (1995).p. 41.

[28] *Franticham* is an Portmanteau-like name derived from the artists Francis Van Maele from Ireland and Antic-Ham from Seoul.

[29] She said this in an interview with Sidoti, *Genèse et dossier d'une polémique*, p. 27, cited in Shingler 2012:20.

[30] Jack Ginsberg's edition is number 9 of the copies on japon. Antoine Coron, Keeper of Rare Books at the *Bibliotheque Nationale*, Paris, who has compiled a census of copies of *La Prose du Transsibérien*, knows of no other unfolded and uncut copies on japon.

[31] *Autobiography* employs a grid of nine square black and white images per page – not dissimilar to a photo album.

[32] In *Metamorphoses*, VIII:183-235 Penguin Classics edition of 1983, translated by Mary Innes.

[33] "Pictures of the floating world", is a genre of art that flourished in Japan from the 17th Century through to the 19th Century. Its artists produced woodblock prints and paintings of such subjects as female beauties; kabuki actors and sumo wrestlers; scenes from history and folk tales; travel scenes and landscapes; flora and fauna and erotica.

[34] This book won the Minnesota Center for Book Arts (MCBA) Prize in 2009.

[35] This description appears in the book's colophon.

[36] Harbin is China's northernmost major city. Historically, the city has been influenced a lot by neighbouring Russia. The city was founded in 1897 as a camp for Russian engineers surveying the Trans-Siberian Railway. Labour demands brought in a collection of outcasts from across Russia, Poland and even from within Manchuria. The city eventually was captured by the Japanese during the Second World War and later was returned to China in 1946. During the Russo-Japanese War (1904–5), Russia used Harbin as its base for military operations in northeastern China. Following Russia's defeat, its influence declined.

[37] By 2010, 102 contemporary Russian Artists were included in the British Library's *Russian Avant-Garde Artists' Books 1969-2010* collection. Of these, Mikhail Karasik (b. 1953), Sergei Sigei (b. 1947) and Leonid Tishkov (b. 1953) are the most prolific, joining the early 20th Century book artist Daniil Ivanovich Kharms (1905-1942) in international collections. See also www.bl.uk/reshelp/pdfs/Russian%20Avant-garde%20Modern.pdf accessed on 22 January 2016.

[38] This repeated line and its 'echo' *Blaise, dis, sommes-nous bien loin de Montmartre?* appears in the largest font sizes, in bold, sometimes also in italics but always in a different visual register to any surrounding texts in the poem.

[39] A reference to Jules Verne appears in l.78 of *Prose du Transsibérien: Je devais le défendre contre les voleurs de l'Oural qui avaient attaqué les saltimbanques de Jules Verne* [I would protect it from robbers from the Urals who had attacked the saltimbanques in a Jules Verne story].

[40] *Le Petit Larousse Illustré*, commonly known simply as *Le Petit Larousse*, is a French-language encyclopaedic dictionary published by Éditions Larousse. It first appeared in 1905 and was edited by Claude Augé. The one-volume work has two main sections: a dictionary featuring common words and an encyclopaedia of proper nouns.

[41] Italo Calvino's novel *Invisible Cities* was published in 1972.

[42] The city names are arranged as a "mesostic", a term used by John Cage to refer to a vertical phrase that intersects lines of horizontal text.

[43] *Collected Autobiographies* was initially produced in 1999 as *Autobiographies*, a small edition of 10 using a variety of print media. This new collection was annotated and reformatted in 2009 as a digitally printed edition of 25, and part of a series of translations which re-imagines small limited editions as digitally printed bookworks. The four individual autobiographies were conceived between 1997 and 1999 after McCarney came across a series of file folders while cleaning up the studio. See http://scottmccarneyvisualbooks.com/Pages/LuluAutobio.html accessed on 1 February 2016.

[44] In personal correspondence with Jack Ginsberg (March 2009), Andrew notes: "All the drawings, collages, combinations and nonsensities in the notebook (except for the first few pages) were completed in and around the Tribeca apartment in response to the New York grid and the way histories, energies and delights surge through this strange and wonderful place".

[45] Each book is made from wire, aluminium tape, laminated polyester film and sand. The materials, while delicately assembled, echo the powerful industrial qualities of the subject matter.

[46] *Exquisite corpse* was a parlour game invented by surrealist artists such as Yves Tanguy, Man Ray and Joan Miró. It's a collaborative, chance-based game in which each participant would consecutively draw an aspect of a figure.

[47] Delaunay, S. 1978. *Nous irons jusqu'au soleil*. Paris: Éditions Robert Laffont. p. 54.

[48] See GE Lessing, *Laokoon*, trans. by R. Philimore (London: Macmillan and Co., 1874), p. 171. Here, Lessing states "Succession of time is the domain of the poet, as space is the domain of the painter".

[49] As Gilles Deleuze and Félix Guattari might use the term in their book *A Thousand Plateaus: Capitalism and Schizophrenia*. 1987. Minneapolis: University of Minnesota Press.

Chapter 2

Keith Dietrich

Between The Folds: The Struggle Between Images and Texts with Reference to Selected Artists' Books

With reference to selected text-based books on the exhibition ***Booknesses***, this essay examines the complex relationship between image and text in the context of artists' books. The study is grounded on media theorist and philosopher Vilém Flusser's struggle between writing and images, and professor of English and Art History WJT Mitchell's notion of *imagetext*. The essay argues that artists' books occupy a liminal position between image and text, or, in Flusser's terms, between the circular time of magical consciousness (image) and the linear time of historical consciousness (text). As such, artists' books are complex in their reading in that they combine image and text in such a way that the two cannot be separated.

In his *Towards a Philosophy of Photography* (2000)[1] and *Writings* (2002), Flusser[2] recognises two major paradigm shifts or turns in human consciousness. The first, he argues, took place in the middle of the second millennium BCE, namely the creation of linear writing; and the second, which we are presently living through, involves the development of "technical images" (Flusser 2000:7).[3] With the first intersection, he outlines a turn from a two-dimensional mytho-magical-based pictorial consciousness governed by images, to a linear, text-based alphabetic culture. The second shift, he argues, is represented by the technical images (photographs) of our posthistorical age (Ströhl 2002:38).

In this essay, I will focus on these shifts with a view to developing a theoretical foundation for the relationship between images and texts in selected artists' books from this exhibition. Throughout his work, Flusser argues that our inclination to imagine, to think in and interact with the world by way of images was a feature of a symbolic, magical way of understanding the world that was fundamentally transformed through the development of writing.[4]

Images and magical thinking

As the world is not directly understandable to us, it is through creating images that we are able to make sense of our world and communicate between ourselves. Images therefore *mediate* between humans and the world. As abstractions of the world, images[5] enable us to stand back and orientate ourselves and grasp the contexts in which we experience and understand our world.

"This ability to step back, to become subject, to exist, is called 'the power of imagination'" (Flusser

2000:8).[6] It is through our faculty to imagine that we are able to objectify our understanding of the world by reducing the world of situations to scenes; by pinning things down in concrete images or pictures. Images are a means of ordering and cementing what we *imagine* with a view to communicating this to others. As such, images stand between us and our world.

Flusser states that pictures are surfaces or "scenes" over which the eye scans for that which interests or pleases it. The significance of the image revealed in the process of scanning,[7] he remarks (2000:8),

> is a synthesis of two intentions: one manifested in the image and the other belonging to the observer. It follows that images are not "denotative" (unambiguous) complexes of symbols (like numbers, for example) but "connotative" (ambiguous) complexes of symbols: They provide space for interpretation.[8]

Images present states of things, allowing for contradictory interpretations. In the space and time of a picture, Flusser explains (2000:9), nothing is excluded; everything participates in a significant context. A picture does not have a beginning or an end, but presents a wholeness, "a synchronic totality animated by the observer" (Pereira 2014:2). Moreover, this is a world where everything is repeated as the eye returns to and passes over the same areas over and over again. Flusser calls this reality "cyclical reality" or circular time, which is timeless in contrast to the sequential nature of the linear reality of texts, which are structurally different from images. This ability to visualise our world through the images, he argues, belongs to the world of enchantment and magic.[9]

Flusser talks about an inherent dialectic in all mediation, where, "although they are intended to be maps, images can become screens".[10] Images represent the world out there, though by doing so they insert themselves between humans and their world. While the purpose of images was to mediate between humans and the world in order to overcome alienation, instead of representing the world, images can shroud it until we finally become a function of the very images we create. The more images become self-referential and cease to explain the world, the more humans fail to make sense of the world. We suspend our decoding of images and instead project them, still encoded, into the world which has in itself become like an image (Flusser 2000:10).

Images, Flusser (2002:65) says, "may come to constitute an imaginary world that no longer mediates between man and the world, but, on the contrary, imprisons man. Imagination no longer overcomes alienation, but becomes hallucination, or double alienation". Flusser calls this inversion of the function of images "idolatry",[11] or the adoration of images, and the resulting action magical (Flusser 2002:111 and Flusser 2007:20). In religious and political practices, for example, we forget how to decode images; we forget what these images stood for, such as the functions of Upper Paleolithic cave paintings, Byzantine icons and Gothic stained-glass windows, and admire them for their beauty and form or for the genius of the artists who created them.

In her essay *Rescuing Hegel's Magical Thinking*, Angela Hume points out that magic is deeply manifest

in Hegel's *Phenomenology of Spirit* (1807). She (2012:15) writes "for the magical thinker, no subject or object was unified or closed; no one thing was at risk of being lost in or to all other things". Magic entailed a particular representation where "multiplicity, fluidity, irreducibility, and the subject-object status of every single thing" are qualities and traits of the magical. These values, she argues, stand in contrast to those of the Enlightenment, namely "knowledge, calculability, unity, utility, exchangeability, abstraction, and the rending apart of subject and object" (Hume 2012:15).

Texts and conceptual thinking

Flusser contends that, by an internal dialectic, writing was a way of "tearing down" these "screens" in order to open up a way to the world obscured by them. The invention of writing, he notes, "consisted not so very much in the invention of new symbols, but rather in the unrolling of pictograms into [alphanumerical] rows ('lines')" (Flusser 2002:38). Writing therefore arranges elements on a flat two-dimensional surface into a sequential order of characters and lines, thus converting these from a scene into a linear narrative form. "It rolls the scene out", writes Flusser (2002:38), "and transforms it into a concept. It 'explains' the scene in that it enumerates each individual symbol clearly and distinctly (*clara et distincta perceptio*)".

> No longer are such images tools, but man himself becomes a tool of his own tools; he "adores" the images he himself has produced. It is against this idolatry of images, as a therapy against this double alienation, that writing was invented.[12]

According to Flusser, the invention of writing was a critical response to the failure of magical, circular, image-based thinking. "It was directed against the image," he writes. "It was directed against pictorial thought: it was iconoclastic thinking" (Flusser 2002:43).[13]

In contrast to the open surface of the image, the linearity of text is linked to our thinking in the context of language through the causality of grammar and syntax. Linearity necessitates the eye's direction along a path in order to receive a specific coded message. "Linear codes demand a synchronisation of their diachronicity," writes Flusser (2002:39): "They demand progressive reception".

This results in a new experience of time, a linear time as opposed to a circular, cyclical time. Through analytical reason, the circular time of magic is transcoded into the linear time of history (progression), which gives rise to both conceptual and historical consciousness (Flusser 2000:10).[14] From this point onwards, remarks Flusser (2000:10-11), we have experienced an ongoing struggle between images and writing (texts) where historical or conceptual consciousness is set up against magical consciousness.

Flusser speaks here of a transition from myth to logos, where the linear, logical sequence of letters and sentences that unfolds through time is governed by cause and effect. Here thoughts and ideas are directed by the logic and rules of grammar and spelling. The alphanumeric code saw a cultural transition from the representational, magical and scenic to a conceptual explanatory comprehension of the world (Yeh 2013:116).

Writing induces "conceptual thinking", which entails abstracting linear texts from the surfaces of images (Flusser 2000:11). Flusser (2000:11) points out that texts are the extension of images: They do not signify the world but rather the images they "roll out" or transcode. Decoding texts therefore means discovering the images they signify, and in this context the intention of texts is to explain images; texts are "concepts" that signify "ideas" (Flusser 2000:12 and Flusser 2002:38).[15] Conceptual thinking is therefore more abstract than imaginative thinking, where we take "one step further back from the world" (Flusser 2000:11).

Writing, like images, is a mediation, and is thus open to the same inner dialectic. Writing is not only in conflict with images, but is itself torn by an inner dialectic that, argues Flusser, assumes a more adverse attribute in writing than in image making (Flusser 2000:12 and Flusser 2002:66). The aim of writing is to mediate between humans and our images with a view to deciphering them. In doing so, texts interpose themselves between humans and images: they hide the world from us instead of making it transparent for us. When this occurs, says Flusser (2000:12 and 2002:66), we can no longer decipher our texts nor reconstruct the ideas they signify. Texts grow unimaginable, and we live as a function of our texts. Flusser (2000:12) calls this a "textolatry", which he says is as "hallucinatory" as idolatry.[16] In her essay *A Concretising Gesture: Flusser and the Technical Image*, Ana Caria Pereira (2014:4) writes:

> [T]he more separated and alienated we become, the more our language intercedes between us and it [language]. In this sense the world is constructed though language and the limits of language are the limits of the world.

This alienation, argues David Hume, was nowhere more apparent than in the Enlightenment programme. For Max Horkheimer and Theodor Adorno, the programme of the Enlightenment was the "disenchantment of the world. It wanted to dispel myths, to overthrow fantasy with knowledge" (Hume 2012:12; Horkheimer & Adorno 2002:1). During the crisis of texts, asserts Flusser, technical images (produced with the aid of "apparatuses"), were developed to make texts understandable once more and to surmount the crisis of history and the Enlightenment.[17] "With writing, history in the narrower sense begins as a struggle against idolatry. With photography, 'post-history' begins as a struggle against textolatry" (Flusser 2000:18).

Imagetexts and the re-enchantment of the world

In the context of Flusser's ideas on the nature and function of linear texts, the 19th-century French poet Stéphane Mallarmé (1842-1898) raised a number of philosophical, poetic and conceptual issues that initiated a 'turn' regarding the relationship between images and texts. His prose poem *Un Coup de Dés Jamais n'Abolira le Hasard*[18] *[A Throw of the Dice will Never Abolish Chance]* (1914) (see Fig. 74/Catalogue image 016) transgressed conventional literary texts by working extensively with word sounds and allowing onomatopoeia to substitute the implications of content (Perrée 2002:14).

Although the poem is exclusively text-based (it is not a book with pictorial images), it does not read

according to the conventions of texts that conform to a train of thought that is linear and rational. Its unorthodox compositional devices used in the typesetting and layout of the pages hardly obey the rules of linear texts,[19] particularly with regard to progression from the top to the bottom of pages and alignment that is to the left, centre or right, or justified. In fact, there is no fixed and logical vertical alignment of the lines and spacing in Mallarmé's book. Neither does the book obey the rules of sequentiality when one pages through it.

Because of its sequential format that unfolds itself through time, a book as object, irrespective of its visuality, and whether or not it contains images, is linear. However, in Mallarmé's book the conventional flow of texts from page to page is disrupted by its horizontal reading where the irregular lines of the poem stretch back and forth across the gutters between the verso and recto pages. In addition, the lines are set in several typefaces, which abstracts both form and content.

Rob Perrée writes that, by placing words on the page in an unconventional manner, Mallarmé transforms them into visual arrangements where texts become images and where white space "suddenly has a face" (2002:14). *Un Coup de dés…* allows for multiple non-linear readings of the text and focuses on the significance of the form of typography and the structure of the pages. In Flusser's terms, the linear lines are 'torn up' and rearranged into what WJT Mitchell calls *imagetexts*.

Where Flusser sees technical images as a struggle against textolatry, I propose that the books that are discussed in this essay similarly wrestle with a textolatry. Like technical images, they do not represent objects or empirical reality in the way that pictures do; instead, they represent texts. Belonging to a world of concepts, they do not signify phenomena but concepts. As in the case of technical images, the imagination that creates artists' books involves the capacity to "transcode concepts from texts into images" and as such, when we read artists' books, we read concepts[20] (Flusser 2000:15). They arise from critical thinking and create meaning through dialogue. As books they effectively assimilate the image into a linear sequence of events between the folds, and like photographs they "freeze events into scenes", and in doing so belong to a post-historical world (Flusser 2000:xxv).

"The new enchantment", says Flusser (2000:17), "is not designed to alter the world out there, but our concepts in relation to the world. It is magic of the second order: conjuring tricks with abstractions".

Mallarmé's *Un Coup de dés…* liberated written language (text) from its linear restrictions and paved the way for the integration of text and image in 20th- and 21st-century artists' books.[21] It was followed by numerous avant-garde, Futurist, Constructivist and Suprematist attempts to transgress linear typographic conventions, such as Filippo Tomasso Marinetti's concrete sound poem *Zang Tumb Tuuum* (1914), Lazar El Lissitzky's illustrations for Vladimir Mayakovsky's poem *Dlya Golosa [For the Voice]* (1923) and the *Calligrammes* of the French Dada poet, playwright and critic Guillaume Apollinaire. By the early 1920s, avant-garde typographic experimentation and the transgression of the conventions of design and layout became institutionalised in the German Bauhaus School in Weimar (Drucker 1995:58).

There is now a considerable legacy regarding the use of words and language in visual art in the context of illustration, artists' books or conceptual juxtapositions of image and text. Expressionist, Futurist, Dada,

Surrealist and Fluxus artists began subverting the conventional use of typography, space and composition in books and graphic design in response to the political events of the times. Artists' books recast the subject-object relationship by pushing the boundaries of typographic design and layout, and by transgressing the conventional relationships between text and image.

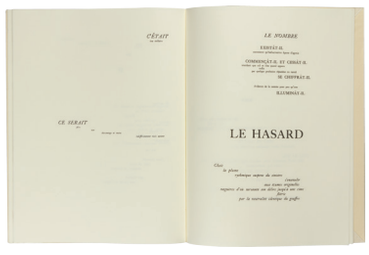
In his illustrations for Mayakovsky's poem *Dlya Golosa* (Fig. 75/008), Lissitzky breached this relationship through his use and placement of text and geometric shapes, his organisation of space on the page and his use and scale of typefaces (Drucker 1995:56). These formal devices abolish the boundaries between text and image and between magical and conceptual thinking. Lissitzky's page designs behave according to Flusser's magical time or circular time; there is no beginning or end, and everything participates simultaneously as a synchronic whole.

In *Figuring the Word* (1998), Johanna Drucker demonstrates the close association between explorations by language artists into typography in the context of the avant-garde, and the interactions between images and texts which is particularly prominent in artists' books. In her discussion on the "visual properties of written forms", Drucker declares that "writing is a visual medium" (1995:57), which Charles Bernstein picks up in his introduction to her book: All language is visual when read (1998:xiii). Drucker notes that writing not only concerns itself with ideas, but also with "the manual production of marks and glyphs" (1995:65).

Mitchell describes this relationship as one of a "dialectical pluralism". In his *Picture Theory* (1994), he writes that the interaction between images (pictures) and texts is "constitutive of representation as such" (1994:5), and redefines this interaction with his notions of *imagetext, image/text* and *image-text*. This discussion concerns itself with Mitchell's *imagetext* as being a "composite, synthetic work that combines image and text" where the two cannot be separated,[22] and that has been produced as an embodiment of discursive and non-discursive language. Artists' books are abundant in *imagetexts*, and besides those that have already been mentioned above, this essay focuses on seven contemporary books that have been included in this exhibition.

A book artist who has questioned the way we read and write and who has deconstructed the relationship between image and word is Jean-Claude Loubières. In his collaborative book with the poet Jean-Pierre Ostende, *Quand on lit = when we read* (Fig. 76/0108), Loubières designed a bilingual French/English book comprising text and pictograms printed on white paper. Ostende's poem elegantly encapsulates Flusser's idea of how texts do not signify the world but rather images. A section of his poem that spans over 14 pages,

[Fig. 74/Catalogue image 016]



[Fig. 75/ 008]

[Fig. 76/ 0108]

alternating between bifold and gatefold pages, reads as follows:

when one reads
slower
even slower
one sometimes has a
image
of one's thought (Ostend & Loubières 2003).[23]

Linear reading is destabilised by the action of unfolding and refolding the gatefold pages, actions that slow down the reading. As with Mallarmé's book, the conventional horizontal and vertical flow of lines from page to page across verso and recto pages is disrupted in Loubières's design by the typesetting and colours of the text. The lines have been printed in colours that alternate according to the French and English texts, which run in horizontal and vertical directions. The lines have been composed so that the two languages interact typographically where lines intersect. Sections of the pages with pictograms have been partially dipped in transparent wax, which is a feature of a number of Loubières's books. This causes the sections of pages impregnated with wax to become transparent, allowing the text to be read through the pages and interact with the pictograms.

For Flusser, the struggle between texts and images, of historical consciousness against magical consciousness, is a dialectical struggle. Texts explain images in order to conceptualise them, he says, and "images in their turn illustrate texts in order to render their meaning imaginable" (Flusser 2000:11).

Although conceptual thinking examines magical thinking in order to do away with it, magical thinking infiltrates conceptual thinking in order to imagine its concepts. During this dialectical process, magical and conceptual thinking mutually support themselves: texts become more imaginative, and images become more conceptual. As such, images need texts to give themselves form, and texts need images to nourish further significance.[24]

The convergence and coexistence of texts and images in artists' books establishes a dialogue between surface and line, between image and concept, between author and reader, between the folds of the pages of the book, and between the circular time of magic and the linear time of history. According to Flusser, dialogue becomes possible when we engage with creativity (Finger, Guldin & Bernardo 2011:132). Flusser says: "One can therefore speak of creation as a dialogical process, in which either an internal or external dialog takes place…" (Finger, Gulden & Bernardo 2011:132).

In *The Dialogic Imagination* (1981), Mikhail Bakhtin defines heteroglossia as a "double-voiced discourse" that can simultaneously serve more than one speaker and at the same time express more than one intention: "In such discourse there are two voices, two meanings and two expressions. And all the while these two voices are dialogically interrelated, they – as it were – know about each other … it is as if they actually hold a conversation with each other" (Bakhtin 1981:324). In establishing the necessity of developing a theoretical foundation to examine artists' books, David Paton, in his article *Towards a Theoretical Underpinning of the*

Book Arts (2012), draws on Bakhtin's writings on dialogism and heteroglossia:

> In heteroglossic terms, the author, the narrator, (other) characters and the reader, become the artist, subjects, characters, characterisations and the viewer, each aware of the positions and roles the others take up and play. Any textual or scriptovisual utterance in the artist's book, then, is dialogilised heteroglossia (Paton 2012:30).

Paton (2012:25) sets apart three critical elements of Bakhtin's thought which he feels may underscore the theoretical act of enunciation of artists' books, namely "self-consciousness, discursive perceptivity and self-reflexivity (or bookness)". Heteroglossia, he (2012:30) argues, "activates these elements and governs the operation of meaning".

This notion of dialogilised heteroglossia is strongly evident in the interaction between images and words, and particularly in another of Loubières's books, *Quand on lit = When you read* (2003) (Fig. 77/0108), a collaboration with the poet Marie-Hélène Lafon.[25] The transparent butcher-paper pages of the book have been folded at the fore-edges so that they loop back and are stitched into the spine. The pages comprise images of everyday banal objects and text printed in French and English in varying shades of colours and tones. The text has been set in a sans serif typeface so that the baselines of the French text and meanlines of the English text touch and enjoin. The text runs across the top of the pages and wraps around the folded fore-edges so that parts of lines read through parts of other lines. The English translation of Lafon's poem reads as follows:

When we read we die less
die less it goes
goes through the body
through the body the core
the core of the stories
the stories in the blood
the blood under the skin
under the skin in the meat
in the meat the pus
the pus of the words
words run into the white
white we are nourished
nourished when we read

The lines of text wrap over the fore-edge folds of the pages, which prompts the reader to page over and back, backwards and forwards, to comprehend the text. Likewise, the images (pictures) also wrap around the folded fore-edges below the text, asking for the pages to be turned back and forth for the viewer to

[Fig. 77/ 0108]

[Fig. 78/ 017]

[Fig. 79/ 0192]

comprehend the images. In so doing, the book challenges the linearity of conventional sequential reading, with text and pictures coexisting as a dialogic whole.

The text-image relationship of the book, the format, binding, paper, graphics, typography and composition, engage in various dialogic exchanges where the word becomes image, and the image becomes sign. In dialogical terms, the book exploits the ambivalent terrain between image and text. Loubières's books simultaneously serve a number of voices,[26] namely those of Loubières himself, his coauthors, the French and English voices, and the voices of the responding readers.

In Bakhtinian terms, these books promote double-voiced discourses. The speakers, speaking through words and images,[27] encourage intersubjective practices that involve a number of voices in dialogic exchanges. The dialogic principle alters our conception of reading to one where linear time and circular time coexist and interact in a bidirectional or multidirectional mode of reading in what Kac (2004:200) calls "multilogic interactions". It must be pointed out here that Kac is careful to mention when applied to the visual arts, "dialogical" or "dialogism" generally become tropes; they are metaphors to "support the analysis of cultural products that are materially self-contained (for example books and paintings) and therefore incapable of creating the living experience of dialogues" (Kac 2004:200). Kac (2004:200) also suggests that by studying art works that are themselves real dialogues, particularly in the electronic media, one can gain new insights regarding dialogical art. As is demonstrated by the above-mentioned examples, dialogues can also take place between other types of voices, such as the aesthetic idiolects of the artists expressed through materials, techniques and other dimensions of the form of the respective works.

Textoclasm and the restoration of pictorial thought

The dialectical struggle between images and texts that gave rise to linear thinking was, according to Flusser, a critique directed against pictures and pictorial thought. As discussed, this critique may be seen as iconoclastic thinking.[28] In her discussion on Flusser's essays *Exile and Creativity* and *Line and Surface* (from his *Writings*), Adelheid Mers notes: "[a]s the notion rises that images are man-made, linear texts are invented to explain the images (iconoclasm). As the notion rises that texts are man-made, techno-images are summoned to model the texts (textoclasm), that have earlier served to explain the images and still contain their traces" (Mers 2006:19). Five books on the exhibition engage predominantly with textoclastic devices. In each case, texts are read through previous texts with a view to censuring, tearing out or replacing these.

Marcel Broodthaers's *Un Coup de Dés Jamais N'Abolira le Hasard*[29] (1969) (Fig. 78/017) is directly

informed by and parodies Stéphane Mallarmé's book of the same title. Broodthaers constructed a replica of Mallarmé's book but 'censored' his words by blocking them out with black strips that correspond directly to the typographic layout of Mallarmé's book. The book is printed on translucent paper, where the phrases on the different pages relate to each other in a spatial dimension through the pages of the book (Drucker 1995:116). Broodthaers thereby reduced Mallarmé's book to its visual structure and layout and subverted the convention of the book as a device for encrypting and recording. This act of textoclasm is taken even further by Buzz Spector in his *Marcel Broodthaers* (2010)[30] (Fig. 79/0192).

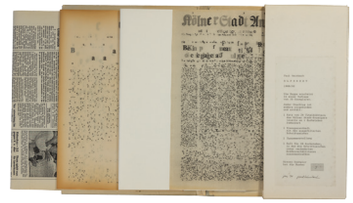
In this work, Spector covered the pages of Broodthaers's Walker Art Centre/Rizzoli catalogue (1989) in gesso and then, as he did with his book *A Passage* (1994), he progressively ripped out each page along the fore-edge in increasing widths from the first to the last page so that the text block takes on a wedge-like shape. Likewise, in his book *Hollow Words*[31] (1996) (Fig. 80/0170), Doug Beube[32] gouged out all the words from Kenneth Maclean's book *Pierson's Masters and Fellows 1933 – 1938,*[33] and in so doing also reduced it to a visual structure. Whereas the goal of the iconoclasts (breakers of icons) was to liberate people from the magical power of images by breaking apart the images and arranging the pictograms into linear texts (Flusser 2002:43), the practice of textoclasts is directed against writing with a view to restoring pictorial thought.

In contrast to Beube's gouged-out words, the main feature of Paul Heimbach's book *Alphabet* (1989/1990) (Fig 81/0109) involves the deletion of words that also echoes Broodthaers's *Un Coup de Dés…* . Heimbach collected 26 title pages of the *Kölner Stadt-Anzeiger* from the period just after the fall of the Berlin Wall, beginning on Friday 15 December 1989 and ending with Tuesday 9 January 1990. The book comprises three 'volumes' or parts. In the first, he systematically deleted each letter of the alphabet in succession from the title pages over a sequence of 26 pages.[34]

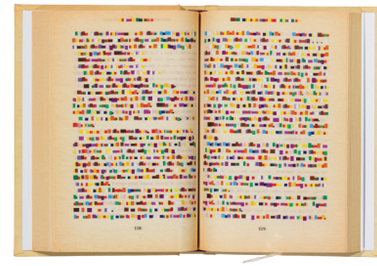
In a second volume, printed on translucent paper, he removed all the remaining letters, leaving only the letters that he had originally deleted from the title pages. These pages read as if the letters have been randomly sprinkled over the pages, with the larger letters occupying the top third of the pages and the smaller letters the remaining two thirds. The work may be seen as a critique of linearity and logic and reads as a cacophony of random letters that, like Broodthaers's *Un Coup de Dés…*, are read through the pages of translucent paper.

The fifth textoclast book on this exhibition is Ilka van Schalkwyk's *Reading Colour* (2009) (Fig. 82/0241), where she colour-coded all the characters of Salman Rushdie's *Haroun and the Sea of Stories* (1990), and substituted the letters with her own alphanumerical colour codes that correspond to the letterform of each character in Rushdie's book. While Beube and Spector's textoclasms could be considered as acts of violation where the alphabetic code is gouged from the paper or covered with gesso and then ripped out from the book, leaving behind only traces of their former texts, those of Heimbach and Van Schalkwyk are acts of casting magical spells. Similar to Heimbach, Van Schalkwyk reinstates the magic of images by removing or replacing letters and words and rearranging them into lines of colour.

[Fig. 80/ 0170]



[Fig. 81/ 0109]



[Fig. 82/ 0241]

It must be pointed out that the field of book arts is equally subject to its own internal dialectic. As with images and texts, artists' books similarly mediate between humans and the world, though many forget that these books, such as the ones on this exhibition, are created to critically examine, interrogate and transgress our understanding of the dialectical nature of *imagetexts* and the world they represent.

Once we lose the ability to decode them, they can no longer exert a mediatory and critical function, and instead we become a function of the books. In many cases, these are finely crafted beautiful books that sit on the boundary of the conceptual territory in which artists' books function, while in other cases they operate fully in this space but have become mannerist clichés of the previous work of these artists.[35]

Under a 'magic spell'

Following Flusser's train of thought, I argue that the artists' books dealt with in this essay place texts "'under a magic spell' by rescuing them from the `the crisis of [linear] history'" (Flusser 2000:13). Despite their origin in a process of abstraction, and unlike photography which Flusser maintains is founded on the laws of natural science, artists' books form part of a post-historical age that represents an essential change in that they are read simultaneously as 'scenes' and 'lines'. Being neither texts nor images, they occupy a liminal space betwixt and between image and text; between magical space and conceptual space. In this indeterminate space where boundaries evaporate, the bookwork transcends the margins that separate one space from another (Dietrich 2011:13).

This 'in-between' space can therefore be understood as an intersection where ideas and concepts (artistic, cultural, political or social) are in continuous states of engagement and intermediation (Dietrich 2011:12). "This interstitial passage between fixed identifications," says Homi Bhabha, "opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy" (Bhabha 1994:86).

Bhabha describes the hybrid space opened up by this liminal state as a "Third Space of enunciation" where new forms of cultural meaning can take place (1994:86). Situated between the worlds of images and texts, the artist's book does not entirely belong to either of these. Despite its lack of stability, this space allows for a freedom of movement and the dynamic exchange of ideas, concepts and methods of working (Dietrich 2011:13).

This mixing of images and texts in the boundaries of a single utterance, says Bahktin (1981:385), is

"an artistic device … that is deliberate". It allows for the "double-voiced and double-accented, and double-languaged" (Bahktin 1981:359-60), and as such can maintain a number of dialogues in a single "utterance", be they styles, belief systems or social languages.

Liminality, hybridity, heteroglossia, polyphony, the dialogue and the double-voiced can be associated with a magical spell that resonates in the books under discussion. These books prosper in their rich polyvocal, intertextual and transtextual interplay between images and texts between their folds and pages. In dialogical terms these books draw on the ambivalent space between image and text and re-establish a magical form of being: a way of understanding our world where images and texts coexist, being neither image nor text, but as *imagetext*.

What Flusser (2002:67) calls the posthistorical "techno-imagination" presents a new type of magico-mythical age, a "post-historical image culture".[36]

End Notes:

[1] Flusser, V. 1983. *Für eine Philosophie der Fotographie*. Göttingen: European Photography.

[2] Czech-born media theorist and philosopher Vilém Flusser was born into a Jewish family in 1920 in Prague and educated at German and Czech schools and the Univerzita Karlova in Prague. He escaped the Nazi occupation in 1939 by fleeing to London, and lost his entire family in German concentration camps at Buchenwald and Theresienstadt. From London he emigrated to Brazil where he took up citizenship. He lived for many years in São Paulo, where he lectured in Philosophy of Science at the Escola Politécnica of the University of São Paulo and was professor of Philosophy of Communication at the *Escola Dramática* and the *Escola Superior de Cinema*. Later he emigrated to France and died in 1991 in a motor accident on his way to Prague. Flusser's philosophy remains practically unknown beyond small circles in German studies, media theory, and digital art. His works are primarily written in Portuguese and German, with limited publications in French and English. His early work was influenced by Martin Heidegger and the existentialist and phenomenological theories of his time. Phenomenology played a major role in the transition to the later phase of his work in which he turned his attention to the philosophy of communication and of artistic production. In reviews of the Flusser Archive in Cologne, he has been compared to Walter Benjamin, Marshall McLuhan, Roland Barthes, Pierre Bourdieu and Susan Sontag (Ströhl 2002:xxv, xxx).

[3] Technical images encompass photographs, x-rays, film, video, television and other electronic media.

[4] Flusser's notion of "magic" changes slightly from the one edition of his *Towards a Philosophy of Photography* to the other. In his 1984 edition he sometimes exchanges the term magic with "witchcraft". In the latter context I take a slightly different stance on magic and magical images than Flusser's "pre-historical …magic of the second degree, with an abstract sort of witchcraft" (Flusser, V. 1984. *Towards a Philosophy of Photography*. Göttingen: European Photography). Although one should be careful as to the use of the term "witchcraft", I do, however, agree that the magic of contemporary images is different from older forms of magic. The difference between the old and the new form of magic, writes Flusser, may be formulated as such:

> Prehistoric magic is a ritualization of models known as "myths"; current magic is a ritualization of models known as "programs". Myths are models that are communicated orally and whose author — a "god" — is beyond the communication process. Programs, on the other hand, are models that are communicated in writing and whose authors — "functionaries" — are within the communication process (Flusser 2000:17).

[5] Flusser does not make a clear distinction between an image and a picture. Mitchell (2008:16) argues that a "picture is a material object, a thing you can burn or break. An image is what appears in a picture, and what survives its destruction – in memory, in narrative, and in copies and traces in other media". He adds: "[Y]ou can hang a picture, but you can't hang an image. […] Picture, then, is the image as it appears in a material support or a specific place".

[6] See also Flusser 2007:19.

[7] "The significance of images is on the surface. One can take them in at a single glance, yet this remains superficial. If one wishes to deepen the significance, i.e. to reconstruct the abstracted dimensions, one has to allow one's gaze to wander over the surface feeling the way as one goes. This wandering over the surface of the image is called 'scanning'"(Flusser 2000:8).

[8] See also Flusser 2007:19.

[9] Flusser describes an image as a "significant surface on which the elements of the image act in a magic fashion towards one another" (2000:83). This does not preclude mental images. Literary texts, also depend on a reader's ability to visualise the world

through imagination in response to the mental images conjured up by the writer's linear text.

[10] Instead of making our world comprehensible and bridging the gap of alienation, images came between the world and human beings (Flusser 2000:9-10).

[11] "Essentially this is a question of 'amnesia'" writes Flusser of the notion of idolatry. "We forget we created the images to orient ourselves; once we can't decode them anymore, our lives become a function of our own images" (2000:10).

[12] Here Flusser refers to the development of writing in ancient Sumer around 3200 BCE (2002:65).

[13] Iconoclasm: the prohibition or breaking up of images.

[14] This does not imply that there was no history prior to writing.

[15] "In this phrasing", writes Flusser, "all linear writing appears as a description of images, as a critique of the imagination based on a new mode of thought. What characterizes this new, critical manner of thinking is the fact that it is not structured in a two-dimensional, planar way like the imagination, but one-dimensionally, line-like" (2007:20).

[16] Flusser writes "[F]aithfulness to the text, are orthodox Christianity and Marxism", where the world is experienced and understood as a function of texts (2000:13).

[17] Flusser maintains that, because of their seeming "objectivity, technical images are not criticised as images". This is dangerous, he says, as their "objectivity" is an illusion. Like all images they are are not only symbolic, "but represent even more abstract complexes of symbols than traditional images. They are metacodes of texts…which signify texts". Technical images have their origins in a new form of imagination, "the ability to transcode concepts from texts into images" (2000:15).

[18] Mallarmé, S. 1914. *Un coup de dés jamais n'abolira le hasard*. Bruges: Imprimerie Sainte Catherine.
The book is set against the background of a sinking ship whose master stands on her deck clutching a pair of dice but hesitating to complete the throw.

[19] The poem was written in 1897 and published posthumously in 1914 in accordance with Mallarmé's instructions (Drucker 1995:37).

[20] Flusser (2000:14) limits his oeuvre of technical images to those created by programmes and dependent on laws of technology. Technical images include photography, film, video, computer graphics, holography and virtual reality (Ströhl 2002:xxvi).

[21] These ideas filtered through to Expressionist, Futurist, Dada and Surrealist artists, and in particular their habit of subverting the conventional use of typography, space and composition in books, pamphlets and posters. In her translator's note to Mallarmé's *Divagations*, Barbara Johnson points out that the theoretical styles of structuralists and poststructuralists such as Roland Barthes, Julia Kristeva, Jacques Derrida and Jacques Lacan owe a lot to Mallarmé's poem (Johnson 2007:301).

[22] Mitchell's notion of image/text highlights the existence of "a problematic gap" or "cleavage" between the two, thus accentuating a "rupture" in the field of representation. Image-text emphasises the possibility of "relations between the visual and the verbal" (1994:89).

[23] Published in Paris by AdéLéo éditions.

[24] Flusser writes: "Nowadays, the greatest conceptual abstraction is to be found in conceptual images (in computer images, for example); the greatest imagination is to be found in scientific texts. Thus, behind one's back, the hierarchy of codes is overturned. Texts, originally a metacode of images, can themselves have images as a metacode" (2000:12).

[25] These books were issued in 2003 as a component in *Quand on lit = When you read*, produced by Jean-Claude Loubiéres, which consists of seven individual books. Lafon, M-H. & Loubières, J-C. 2003. *Quand on lit = When you read*. Paris: Adéléo éditions.

[26] The aesthetic idiolect of the artist who speaks through his articulation of visual devices and materials.

[27] Here images include everything that one sees: paper, wax, typography, figure, ground and so on.

[28] In the Protestant Reformation, this involved tearing down religious images by invoking the Ten Commandments' forbidding of idolatry and graven images of God.

[29] This work is published in Antwerp by Wide White Space Gallery.

[30] Spector, B. 2010. *Marcel Broodthaers*. Self-publication.

[31] Beube, D.1996. *Hollow Words*. Self-publication.

[32] It is interesting that Beube calls himself a 'biblioclast'.

[33] The book comprises the names of masters and fellows at Pierson College, Yale University, between 1933 and 1938. MacLean's book was published in 1938 by Overbrook Press in Stamford, Conn. Gouging out the names is not unlike the iconoclastic tradition of gouging out the eyes of icons.

[34] In the first case he removed all the letters `a', while in the second case all the letters `b', and so on, working his way through the alphabet.

[35] Buzz Spector's *Marcel Broodthaers* and *Stone Book* (Astounding Revelations) (1982) serve as appropriate examples, both being derivatives of his celebrated masterpiece *A Passage* (1994).

[36] Flusser is essentially a sceptic, and cautions his readers regarding the "threatening future" of mytho-magic. "[P]rehistoric myths mean 'real' situations and posthistoric myths will mean textual prescriptions, and prehistoric magic is meant to propitiate the world, whereas posthistoric magic will be meant to manipulate people" (Flusser 2002:67).

Chapter 3

Pippa Skotnes

Axeage Private Press and the Book in a Cave

The Cave

There is a cave in the Ariège in southwestern France that opens from the Volp River and extends for almost a kilometre into the limestone mountain. Once the domain of cave bears and later Magdalenian artists, this is a cave that I visited some years ago,[1] and the experience gave rise to a series of questions that have productively challenged me ever since.

These are questions about art and image making, about storytelling, about composition, and, perhaps more surprisingly, about the nature of the book. The name of the cave is Tuc d'Audoubert, and its outer grotto was known from the 17th century, but the mysterious, magnificent inner cave was only discovered in 1912 by the children of the Count Bégouën whose family was and remains its custodian.

My entry to the cave was not entirely expected. I had come to France to see Lascaux – then still open for an hour or so a week to those whose applications to visit were favourably received. I preceded my visit by a tour of other Upper Paleolithic painted and engraved sites in the Dordogne and the Ariège. I had been to Rouffignac (a cave which you can travel through on a train), Font de Gaume, Cap Blanc, Cussac and Les Combarelles in the Dordogne, Pech Merle in the small town of the same name, then Gargas and Niaux, in the foothills of the Pyrenees. Each cave held its own wonders, each challenging ideas about the past, about creativity, about the nature of those people who lived in Ice Age Europe, and the images they conjured.

Sitting at the dinner table of the Count Bégouën, along with several French prehistorians and visiting archaeologists, we discussed the caves, and drew our hosts out on the subject of their own cave system, which included another famous painted site Les Trois Frères, and an occupation site, Enlène. Privately owned, the sites were never open to the public, and Tuc d'Audoubert, with its undisturbed mud floor, preserving the footprints of its last visitors, had only been rarely visited since its discovery in 1912.

So it was with a degree of incredulity that we accepted the offer of the count's son to take us into what was known as the "virgin cave" and lead us through its interior. It was an occasion for which we were required to dress – boots, knee pads, overalls, strapped on flashlight with battery pack. We were ferried along the lush, fern and tree lined Volp River and into an outer cavern glistening with stalactites, and then led down a slender passage; a long, pitch-black wormhole, which marks a transition from the world without to the world within.

On the other side of the tunnel, the route continued through low-ceilinged, dark and narrow chasms, suddenly opening up into a calcite-encrusted cavity, shimmering white, breathtaking in its contrasting luminosity. Beyond this cavern the flashlight illuminated a track of tape, signalling a narrow path along which we were silently to precede, stooping, treading carefully, never veering to the left or the right, into the darkness.

The track wound through narrow passages and larger caverns. There are few places there in which you can stand upright. On one side, torchlight picks up the hollows in which cave bears slept for the long Ice Age winters. In some, their fur is imprinted into the damp sides. The walls are streaked with their claw marks, and their skulls, smashed by human visitors who came to plunder their teeth, perhaps for necklaces, lie half buried in white calcite surrounded by footprints. On the other side, shadows reveal the impression of the fingers and toes of a human toddler, reindeer bone fragments gnawed on by a wolf, and a single coil of snake vertebrae left on a small ledge. The track passes through narrowed tunnels, skirts a collapsed floor, passes a small pool surrounded by heel-prints and the scooped traces of handfuls of clay squeezed in the palm and discarded.

At the end of the track is the Salle Terminale and it is here that we stop and sit, and, as our eyes grow accustomed to the space of the dark and silent cavern, the count's son's flashlight illuminates two bison, modelled in clay and resting on a low clump of rocks. Nothing prepares you for the pleasure of finding these bison, lying on their sides as they have done for 15 000 years, their surfaces still damp and bearing the finger marks of their maker. Nothing alerts you to the power of the feeling that time has collapsed, that being there in the darkness half a mile underground, is like being, at once, inside your own head, and the head of another from long ago, that the sound of the blood in ears, is the sound of a deep connection with both the present and past.

We sat in the space for a time, thinking of the people who were there so long ago, as if they might suddenly emerge from the darkness. Nothing but time seemed to separate us. In those moments, we had what they had, we saw what they saw, we felt the chill they must have felt.

As we traced our route back, single file and silent, hearing our pulses beating, then slithering feet first out the narrow tunnel, through the entrance chamber and into the filtered light of the Volp River, I thought about all the things I had read about this cave: its identity as an inner sanctuary, or a religious site, a place of high priests, the home of the goddess, a retreat for ritual exclusion, and yet felt it was none of these things.

This cave, rather, seemed to be a way of entering another reality, a place of empathy and of the collapse of time and space. For me, it represented the prehistory of the book: the long path was its spine, and on the sides its pages were lying open, its story inscribed in the mud and on the walls. When the cave was abandoned, the story of the book's creation came to an end, and it remained unread for thousands of years until rediscovered only 90 years or so before my own visit in 1996.

Jesuit scholar Michel de Certeau[2] wrote that writers are founders of their own place, whereas readers are travellers, nomads who seek, and finding, then recall, however imperfectly, a lost paradise; and this was never more true than in this cave. Yet this mysterious cave book was not only about reading, about the

appropriation of a place by a virtual nomad, it was a book that also literally places its readers in the space of its authors, and offers them a kind of reading that is remembered, not only in the imagination, but in the body and on the skin.

I may never have thought of the cave as a book had I not been sued in 1993 by the National Library of South Africa for a copy of an artist's book I had made in 1991, but which I considered to be an artwork and therefore not subject to the Legal Deposit Act. According to this act, each of five national libraries was entitled to claim, free of charge, a copy of every publication if it were intended to be sold in the Republic of South Africa.

The act defined a publication as "a printed book, newspaper, magazine, periodical, journal, pamphlet, brochure, sheet, card, or portion thereof or any other similar printed matter". My book had been made in an edition of 50, and included 20 hand-printed etchings. It was hand-bound and the project as a whole represented, not least of all, a considerable investment in the artistry of it. More importantly, however, was an unwillingness I felt to accept that an artist's book should be so dismissed by the library (and apparently the law) as an artwork, and deemed, instead, to be just like any other printed matter.

At stake for me was the idea that these books were 'copies' for, as an etcher, I held firmly to the principle that each etching was an original work of art, and therefore not a copy of anything. I was willing to consider giving the library a copy of my book, since this was what the law appeared to call for, but not one of the books themselves, for if I did this, I would be conceding that in terms of the law, an artist's book could not be original work of art.

Malcolm Payne, my colleague at Michaelis School of Fine Art, a department of UCT, where I teach, along with printmaker Alma Vorster, and I had recently inaugurated what we called the Axeage Private Press. The initiative was to produce limited edition prints and artists' books that would, as we described in our launch brochure: "embody a union of the artistic, the scientific and the literary", and to bring the book into the museum space as part of a curatorial act. The first book produced was the book in question – my own *Sound from the Thinking Strings*, which included, apart from my etchings, screenprinted pages with essays by archaeologist John Parkington, historian Nigel Penn and poet Stephen Watson.[3]

It was exhibited with various related objects at the South African Museum in Cape Town in 1991. The National Library of South Africa had originally approached me for copies of the book and when I refused, citing the fact that the South African National Gallery (amongst several art institutions) had bought the book– meaning that it was widely considered an artwork – they instituted a legal action. Their argument was that as long as it contained published "printed matter", it should be given freely to the five legal deposit libraries in the country. At the time I was planning, and working on two other books: one, *The Dream* (included on this exhibition) and another, *|Gan-a*, which was only produced in an edition of seven. Five free copies to the libraries would mean, as I saw it, a tax on the edition of over 70%.

To our (short-lived) relief, the magistrate's court found that the book in question was an artwork and

therefore not legal deposit material. "Book" was a category like "picture". A picture could include both the *Mona Lisa* and a holiday snapshot. A book, similarly, could be an artwork and a bound collection of printed pages. The magistrate accepted that these were not the same thing, and she also accepted that etchings, and other such prints constituted original works of art, as opposed to reproductions or copies which defined, as she agreed, the legal understanding of "printed matter".

On appeal in the Western Cape Supreme Court, however, the judge decided that the magistrate had erred, and he was not persuaded that a book, like an artwork, could be "unique". For him etchings were copies, although he was not very clear on what they were copies of, suggesting that the artwork may reside in the plate, rather than in the print.

"It may well be that the first etching from the plate may be unique, but this is because it is the first – what, however, is really unique in the process is the plate(s)", he said.[4]

While we had argued that artist's editions of prints were widely considered original works of art, and therefore not the same as the photo-mechanically reproduced books we suggested the law was describing, the judge was, instead, reminded of Lewis Carroll's *Through the Looking Glass*: "…'when I use a word', Humpty Dumpty said in rather a scornful tone, 'it means just what I choose it to mean, neither more nor less'".

For him, trying to insist that any printed book could be an original artwork was "an exercise in semantics that is wholly misdirected."[5] The two categories were thus deemed to be mutually exclusive. Again the case went to appeal. In Bloemfontein, a full bench of the Appeal Court struck a compromise and recognised the possibility of the simultaneous identity of an object as book and artwork, but found no reason to limit the language of the act, and stated:

> … there is no determinable limitation to the words "printed book". I accept that the making of each print required the artist's artistic endeavour and I further accept that each etching was a work of art. The fact, however, that a particular publication may contain printed works of art or may be a work of art is immaterial and does not prevent it from being hit by the Act which draws no distinction between publications which are works of art and those which are not.[6]

For me, as for Malcolm who had organised an auction in which many artists from around the country had donated work to help pay for the legal costs of the High Court Appeal, the ruling was a matter of some significance.

"This issue does not simply involve one person," he said, "but has enormous repercussions for the future of creative freedom in this country".[7]

Doyenne of contemporary art in South Africa, the founder of the Goodman Gallery, Linda Givon suggested that the ruling would serve as "the biggest disincentive to creative expression" (Friedman 1997:29), and Cecil Skotnes (himself the maker of books and portfolios) wrote, "no artist will continue to create these books if the state is given the right to take them without payment".[8]

While I was obliged to hand over a copy of the book to the South African Library, the support of artists, the publicity and the activism of Payne resulted in a change in the law. All books in editions smaller than 20 are now exempt from legal deposit.[9]

Although not exactly a victory, it is a step in the right direction, and to my knowledge, the National Library of South Africa has, to date, not claimed another artist's book that was not freely donated – nor anything subsequently produced by Axeage Private Press.

It was after the Supreme Court ruling and prior to the High Court appeal that I visited the cave of Tuc d'Audoubert. The experience of visiting the cave, and the challenge to me presented by the judgement of the court gave rise to several questions about the nature of the book; questions with which I believed art could profitably engage.

In court, I had been made to argue for the integrity of printmaking as a medium of artmaking; what constituted originality; what defined an artwork and how an object or thing can both conform to the definitions of a book, and yet have "artwork" as its primary identity.

In the cave, I was provoked into thinking about not only the very limits of the book itself, but about how artists' books have the capacity to produce different kinds of reading that are mobile and physical. These ideas simultaneously challenged Malcolm, as well as our assistant at Axeage at the time (in the 1990s, now the director of the Michaelis School of Fine Art) Fritha Langerman.

For the remainder of this essay, I give four examples of how the arguments around legal deposit have given rise to different understandings of the book and to our responses to them. In each case, the book is understood as the inheritance of the codex, and in each its form engages that inheritance, even as it disrupts it. Each set of disruptions, I would argue, gives rise to books that proclaim themselves as artwork, and artworks that insist on being read as books.

At the heart of the book projects to be discussed is the idea of the book defined by its spine. The spine orders and fixes the material of the book, even as it enables the scattering of that information as it transforms into a track or path. While books embody the inheritance of the codex, the artist's book goes back to the beginning of all books – the cave – and engages the body as it negotiates the spine in the books apprehension.

My own reflections on the nature of the book resulted in a series of bone books each employing an animal's skeleton with spine and pages on which the texts are written in black ink and leafed with gold in the manner of illuminated manuscripts (Plate 1a, b & c). There have, so far, been six volumes in this collection, three written on the bones of horses, one each on the skeletons of an eland and a leopard, and one on the bones of two giraffe.

Hinged along a vertebral spine, each bone page is hand-inscribed and gold-leafed; the horses shod in silver, like protected book corners, and assembled and mounted on wooden bases; the eland and leopard bound, so to speak, in vitrines; and the giraffe is a manuscript – as yet unarticulated. The books are collections of texts intended to be read, yet like walking and crouching through the cave, the reading is only possible as

a "bodily" process – a sensorial hunching over and under the skeleton and a dwelling on the bleached bone, burnished gold and red-and-black lettering.

Plate 1a & c. Pippa Skotnes, *Lamb of God: Book of Blood and Milk* (details) and Plate 1b. *Lamb of God: Book of the Speaking in Tongues* (detail). 2001-11. Horse skeleton, gold, silver, vellum, parchment, ink, linen thread and wood, glass ampules containing lines from an essay by Stephen Greenblatt. Photography: the author.

On the one hand, the skeletons refer directly to their subject matter. A carthorse to tell stories of labouring, subjugation and sacrifice; an eland to bear the words of a people who valued it above all other animals; a leopard killed in a gin trap to refer to human hubris; and giraffes, destined for a zoo, who instead starved to death, to convey archival records of displacement, confinement and extermination; the bone and gold offering a sensual point of access to the texts inscribed.

The skeletons refer to the structure of the codex, and in their assembly I tried to include those things anticipated by common expectations of the book: writing, pages, binding along a spine, a table of contents and so on. In bringing these together I responded to the scores of images from the mediæval arena of saints holding books as if embracing the very messages themselves received from a hallowed realm. Images of St John at the crucifixion, head bowed with grief over a book that he holds, refer at once to the origin of the world through the Word and the identity of Christ himself as a book – his back hung against the spine of the cross, his arms and legs the splayed pages on which the story of sacrifice and redemption is written in the blood of his wounds.

In yoking the structure of a book to the resonance of the materials used, my bone books mean to, as Isabel Hofmeyr eloquently writes in relation to reading in Africa, "… overrun their boundaries, not only in an intertextual sense but also in the sense of possessing a powerful performative 'aura'… vibrating with the power of events around them" (Hofmeyr 2001:101-108).

They engage with the features that commonly define books, while at the same time by yoking these with

the former lives of the animals on whose bones the texts of the books are written (Plate 2 a & b) they mean to produce a different kind of reader – one that walks the cave rather than one reclines in the armchair.

Plate 2a (left) Pippa Skotnes, *Lamb of God: Book of the Divine Consolation*. 2001-11. Horse skeleton, gold, silver, vellum, parchment, ink, linen thread and wood. 2b (right) *Lamb of God: Book of the Speaking in Tongues* (detail) silver shod hoof. Photography: the author.

Mirrored books and double vision

Books represent a kind of mirror, a binary in which one side reflects on the other, left on right, before on after, both seen simultaneously. Less a Rorschach test and more a 'double vision' this is a way of conceptualising the book and an active form of reading. In realising these ideas *Double Vision* is the title of an installation at the Origin Centre at Wits, co-authored by me and Malcolm Payne which represented a realisation of our mutual thinking around artists' books following the National Library case.

Like me, Malcolm has also made the artist's book a significant part of his creative production and focused attention not only on its possibilities but its limits. Some of his books include *Face Value: Old Heads in Modern Masks* (Axeage Private Press 1993)[10] published in an edition of 50, as well as other "one-offs", or editions that have fingered the hinge of the page as the heart of the book. His early work *A Chill Down My Spine* (Plate 3) deliberately constructed as a unique copy, (and which I hand-bound in my first bookbinding course with master-binder Johan Maree), gave the stitched spine centrality and the book an animate quality.

This focus on that place in the book that creates a binary, that refers to a spine-path, is retained in another more extensive body of Malcolm's work, entitled *Illuminated Manuscripts*[11] (Plate 4) produced over several years, but exhibited in 2005. The works are large digital prints essentially flat in nature and while lacking the sequential revelation of text or imagery that is part of the book, they retain reference to the organisation of

the open pages of the mediæval codex. The double sheet comprises a verso (left side) and a recto (right side) and the borders are decorated with ornamental designs, small scenes or "drolleries" – the fabulous creatures or grotesques that have their more contemporary counterpart in some of the dolls and ceramic objects that Malcolm chose for his body of work.

Plate 3. Malcolm Payne, *A Chill Down My Spine*. 1992. Lacquer spray paint and stencil on BFK Rives paper. Photography: the author.

Then there is the enormous layering of information, the richly detailed matrix across which bursts of light, rotating streaks, minute feathering of surface, radiating lines and vortexes of colour shift and spin. Burnished gold is here replaced by the incandescent, pavonine colour available in the digital medium, the decorative borders unravelled and refigured into the streaks running down the surface. Figures stretch and coil, reaching their maximum distortion at the edges of the images, contracting themselves into a framing border. The scale of the images, the multitude of objects and shapes generated each by a central explosion into an aesthetic inferno of colour and line and distortion through a range of anamorphic lenses, forbids us from reading in any passive way.

Plate 4. Malcolm Payne, *Illuminated Manuscripts*. 2003/2005. Digital print. Axeage Private Press Cape Town. Photography: Malcolm Payne. Used with permission.

The images disturb and disorientate: these are books where reading is active and experiential; the reader first navigates the spine, before spinning out into the pages on either side. These may be prints, but they are books too; their bookness located in the forms they inherit even as they, at once, disrupt that inheritance.

Double Vision (Plate 5a, b & c), the book installed in 2005 at the Origins Centre at Wits University, takes the form of a series of 122 cabinets along the length of a wall in the lower section of the museum, and similarly refers to the device of the mirror. The spine of the book (a vertical column of four cabinets) figures the portrait of |han≠kass'o, a |xam man who stands as spokesperson for all those multitudes of |xam who were exterminated in the Northern Cape, and yet whose stories survive in the Bleek and Lloyd archive.[12]

Splayed out from the "spinal" cabinets are 12 cabinets on either side, each a page in the book that details a feature of an individual San person's life, a set of 16 cabinets of images on either side of those, and a further set of 16 pairs, mirroring each other in a symbolic rendering of the left and right sides of the brain and, similarly, the strands of DNA that we know to both describe us as human and identify us as individuals. A row of cabinets at the base of the display contains all the bones of an eland, and on them is written an epic poem crafted and culled by me from ideas expressed in the Bleek and Lloyd archive and that has given rise to our understanding of the individuals quoted above.

The bones, disarticulated, perform the function of the footnote, and here in this artist's book, they function both to embody and to describe their content.

Reading this book one must traverse its mirrored lengths – its verso and recto – held in place by the spine that is the storyteller, |han≠kass'o. The double vision, even as it refers to the binary of the book, also refers to different ways of seeing, those generated by our brains, and those determined by our prejudices. The book retains its spinal structure, but it also requires of its reader a pacing, a walking of an external spine

Plate 5a, b & c. Pippa Skotnes and Malcolm Payne, *Double Vision*. 2005. 122 cabinets containing digital print, mixed media and illuminated bone. Origins Centre, University of the Witwatersrand, Johannesburg. Photography: the author.

that acknowledges the books prehistory in the cave.

The exploded book

A radical extension of the artist's book in the museum, Fritha Langerman's project on the exploded book, similarly draws on the codex and its mirrored binary, but in an entirely different context. Here, the book of her construction is picked apart, dismembered, and finally exploded in a series of pages inserted into the larger narrative of the "book" that is the museum (Plate 6). The spine remains intact as a walk through the museum, but the pages lose their binary relationship and ordered sequence. Reading is, once again, only possible as

Plate 6. Fritha Langerman, *R-A-T: an Associative Ordering*. 2012. The South Africa Museum, Cape Town. Mixed media installation. Photography: Fritha Langerman. Used with permission.

a bodily experience in which the normal rules of reading do not apply.

The artist's book that Langerman produced was assembled under the title *R-A-T: An Associative Ordering* launched at the South Africa Museum in 2012.[13] It was part of a larger project in which she intended to show how museum displays, particularly those of natural history, are held hostage by the book and in particular the inheritance of the Christian codex. The binary and sequential nature of the book, she has argued, has given rise to representations of the natural world that are hierarchical and progressive in nature. To quote Langerman:

> The print in book form has been a determining feature in the perpetuation of linear models of knowing the world. Not only were ideas of classification, taxonomy and evolution communicated through the book, forming part of the reproduction and replication of those systems, but underlying linearities were supported by the codex structure, presenting a constrained and hierarchical ordering of material, not least of all linked to its origins in the church.[14]

In *R-A-T*, Langerman explodes this inheritance in a series of cabinets inserted into the interstices of Iziko South African Museum's displays, interrupting the narrative of the museum and forcing viewers to encounter unexpected displays that challenge the stability of their neighbouring representations (Plate 7a, b & c). To achieve this she used the common brown rat (*Rattus norvegicus*) as a device that would resonate with the furtive and unwelcomed nature of her own intervention. At various places in the museum, her own display – the pages of an exploded book – settled into empty cases, entrance foyers, dark corners and the top of storage units. Each offered insights into complex, often contrasting views of both the rat in human spaces, and the museum as a site for the explication of human relationships with animals.

Exploding the book has also resulted in an explosion of the text normally associated with books. The cabinets are crowded with texts that both stay in the confines of the cabinet pages in the form of labels, aphorisms and quotation, and that tape their way around the museum in the form of ribbons of words. The

cabinets, each self-contained, yet each suggesting that pages exist elsewhere, create active readers who trail the museum along the external spine that is the route of this book. This externalisation of the spine of the book also reminds us that the very nature of the book influences, in powerful ways, the way we represent and engage the world around us, and that the artist's book, as it disrupts that nature, simultaneously suggests there are other forms of apprehension.

Plate 7 a, b & c. Fritha Langerman, *R-A-T: An Associative Ordering*. 2012. The South Africa Museum, Cape Town. Mixed media installation. Photography: Fritha Langerman. Used with permission.

I once decried the fact, several years ago, that Axeage Private Press had not produced a book in a long time. Malcolm's answer was that Axeage is not so much a press as it is a "state of mind". Initially intended to bridge different forms of publication, from the scholarly to the curatorial, and to subject both the object (and subject) of a publication and its form to equal scrutiny, Axeage has, for us, become a way of thinking about the book and the ways in which artists might deploy it as an active force in the making of artworks. Such artworks recognise their multiple inheritances, going back way beyond the development of the codex, to the path in the cave, and in so doing, suggest a more active, more sensorial mode of reading and seeing.

End Notes:

[1] My trip to Lascaux and the other caves of the Dordogne and the Ariége in 1996 was facilitated by John Parkington, professor of archaeology at the University of Cape Town and Jean Clottes, then Scientific Advisor for prehistoric rock art at the French Ministry of Culture. It was an opportunity (not least of all) for me to compare rock art sites of the Upper Paleolithic in France and the Later Stone Age in South Africa.

[2] De Certeau, M. quoted in Chartier, R. 1994. *The order of books: readers, authors, and libraries in Europe between the fourteenth and eighteenth centuries*. Cambridge: Polity Press, page 1.

[3] http://library.si.edu/exhibition/artists-books-and-africa/sound-thinking-strings-full.

[4] Berman, HL. 1995. Judgment of the Western Cape High Court, in the matter between the South African Library and Pippa Skotnes, case number 339/95, page 6.

[5] Berman, HL. 1995. Judgment of the Western Cape High Court, in the matter between the South African Library and Pippa Skotnes, case number 339/95, page 13. Of course such a statement is closer to the truth than the judge imagined. It has been a hard won battle for artists over many, many decades to confer the identity of art on an object by virtue of their deeming it so.

[6] Mahomed, CJ et Vivier, Marais, Schott, Zulman. Judgment in the Supreme Court of Appeal of South Africa: www.saflii.org

[7] This was documented by Hazel Friedman: "Battle of the book" *Mail & Guardian*, 24 to 30 January, 1997 page 29.

[8] Letter written to the Department of Justice, 4 January, 1996.

[9] See the archive of the Freedom of Expression Institute's website: www.fxi.org.za

[10] It is accessible online: http://library.si.edu/exhibition/artists-books-and-africa/face-value-full. In line with Axeage's mission, this work was curated into an exhibition at the South African National Gallery that included a number of other works by Malcolm as well as the Iron Age Lydenberg Heads. See also http://www.arc.uct.ac.za/the_visual_university/-face_value

[11] For a fuller discussion of these works, see the essay published in a catalogue to Malcolm's exhibition of 2005 at the Irma Stern Museum in Cape Town: Skotnes, P. 2005. The invisible elsewhere: an introduction to Malcolm Payne's "Illuminated Manuscripts", in Payne, M. *Illuminated Manuscripts 2003/2005*. Cape Town: Axeage Private Press.

[12] The story of the archive is detailed in Skotnes, P. 2007. *Claim to the country: the archive of Lucy Lloyd and Wilhelm Bleek*. Cape Town: Jacana.

[13] See: http://frithalangerman.com/r-a-t-an-associative-ordering/

[14] Langerman, F. 2014. Cover to cover: the contribution of the book to the reproduction of linear, hierarchical models of natural history. In Hamilton, C and Skotnes, P. *Uncertain curature: in an out of the archive*. Cape Town: Jacana.

Chapter 4

Robbin Ami Silverberg

A New Yorker's Parallax View

Much of my practice as an artist involves crossing borders and cultures. I've travelled and worked in many countries over the years, whether for exhibitions, workshops, lectures, consultancies on paper mills and book programmes, or the collaboration on actual artists' books. I am privileged to have had many opportunities to learn and nowhere more so than in South Africa.

Twenty years ago I joined my husband, sculptor András Böröcz, on a trip to Johannesburg, for the First International Biennale in that city. Little did I know how this first venture would inextricably enmesh me to its people and its art. After numerous inquiries about the book arts scene, I heard from Granary Books'[1] publisher, Steven Clay, who told me that there was one man on the continent of Africa involved with artists' books and his name was Jack Ginsberg.

Of course, this was a (slight) exaggeration, but when I visited South Africa that same year, it appeared that only a handful of artists were involved in the *idea* of the book as art. This might have been due in part to the difficulties of self-publishing under apartheid. But in truth, the book as art was not a dominant art form in the rest of the world as well.

The book / the artist's book

Before continuing, I want to address this "thing", the *artist's book*, which is defined by a *conjoined* noun, rather than having its own *proper name*... Hence the paradox we book artists face summed up in the Sumerian posit that "nothing exists unless uttered in a clear voice" (Spradlin & Porterfield 1984:38).

Just as a "book" is (by its denotation or from the perspective of medium theory):

- A sequence of pages bound together;
- A text and its *paratext*, produced and distributed;
- A sign carrier for some kind of graphic semiotic interaction (Mignolo 2000:361);
- The pith of papyrus stalk *biblos* or the inner bark of a tree *liber*;
- "An ark of deposit" (Venegas cited in Barron 2011) that keeps the treasures of knowledge;
- An institutionalised mode of composite technology (Vogler 2000:448) or
- An act or object to record something.

It becomes more complicated when we consider the artist's book, as a conjoined term: A subset of BOOK, one made by an ARTIST.

In the name of disambiguation I must list the definitions of "artist's book", which are several:

- An artwork in book form (Phillpot 1998:33);
- The synaesthetic experience of *the art of reading*;
- A concept of a visio-textual statement;
- A "three-dimensional interactive tool for learning" (Schreyer 2005) not to mention
- The general tendency to define artists' books simply by its many forms: *livre artiste*, photo-book, zine, chapbook, bookwork, book object, etcetera.

Book artist Michael Hampton says it well:

> Charged with data management tasks and duties, the smart phone and personal computer have taken a load off the conventional book, simultaneously enabling the artist's book to become an off-rad stealth vehicle roving interdisciplinary space, a new branch of sculpture, as much as literary text… (Hampton 2015).

Jack Ginsberg and the Ampersand Foundation

At the time of Johannesburg's First Biennale in 1995, I was invited to give a series of lectures on American artists' books along with workshops in papermaking, in Johannesburg, Durban and Cape Town.[2]

I met Jack on my first day in the city of Johannesburg [Plate 8]. He was warm and effusive from the start but intent on immediately inspecting my books; it seems I passed muster after a short presentation. Then, he rushed us off to our first braai,[3] and we soon became fast friends. Over the past 20 years, I've returned to South Africa on several occasions and spent time with Jack but I also had the pleasure of Jack's yearly visits to my hometown of New York City.

I remember well Jack's stay in New York, in Spring of that year. We were at dinner when he confided to András and me about his nascent project: he had recently bought an apartment (sight unseen!), with the intention of launching his other life's work – the new Ampersand Foundation. Earlier that day, he had purchased everything needed for an apartment ("down to the colander") and was fretting about delivery options, since he was returning home prior to taking ownership of the flat. Typical New Yorker that I am, I was simultaneously awed by his vision and generous spirit, as I was amazed (read aghast) at his audacity (read naiveté) to imagine that this could possibly work. After all, Johannesburg was half a world away; one could not possibly set up an apartment, never mind run it, to say nothing of a residency programme, from afar.

I immediately offered our services with this initial installation … not imagining that 20 years later I would still be involved, assisting in the running of Ampersand, which invites South African artists and members of the arts community on residencies to New York City.

A prescient interchange occurred not long after, when I received a phone call from Jack, who invited me to be a trustee on the Ampersand board. When I balked, he admitted he'd already given my name to the Warhol Foundation, in the process of applying for a grant, when they inquired about the United States-based trustees. Thus I became further enmeshed.

Plate 8. The author's first meeting with Jack Ginsberg: looking at my books. 1995. Photography: András Böröcz used with permission.

Over the years, I've sometimes felt like a den mother as I've interacted with the many Ampersand Fellows (including artists such as Simon Stone, Linda Sihlali,[4] Bevan de Wet, Christine Dixie and Julia Meintjes) during their stays in New York City. And, when life's busy moments precluded our meeting Ampersand Fellows, I have been sorely disappointed. This is because, The Ampersand Foundation has given András and me the opportunity to meet so many extraordinary South Africans, to see their artwork, listen to their stories and gain fresh perspectives of the place they call home and of our home, this city they temporarily inhabit.

Just as we've gained through these experiences, so have the Fellows. Each has been resoundingly grateful for the opportunities they've received from Jack: an apartment in Manhattan for one or two months, flights to and from South Africa, and support and assistance to enjoy all that New York City offers. And, most unusual, they are not required to work, which is truly a gift. Rather they gain exposure to the arts and culture of NYC, time and space to reflect, and the opportunity to step out of their daily lives.

Just as my working in other countries has helped me to understand who I am, this is the gift Jack has given to so many South Africans, with his Ampersand Foundation. Ampersand Fellow Erika Hibbert wrote me in an email:

> When I was awarded an Ampersand Fellowship in 2003 I had never been to the USA. I was overwhelmed by the notion that I should NOT work away at art-making, but should be OUT of the studio – exploring NYC. That was the start of so many adventures. My Ampersand fellowship came at a crossroads in my life. My time in NYC is a marker: 'Before Ampersand...' and 'after Ampersand...' are ways in which I refer to my life. Before Ampersand I was a young, ambitious artist with a distinct geographic home and an engagement in art-making that I define as direct and literal. After Ampersand I lost that literal approach, lost my geographic home and redefined myself as an artist – less ambitious in my career and more ambitious in my embrace of cultural expression across histories and geographies.

Papermaking in South Africa

My 1995 lecture on American artists' books at the (then) Witwatersrand Technikon[5] was organised by artist/activist Kim Berman, whose early conversations with me quickly segued to papermaking, and how, this labour-intensive craft could be an asset in a country with high unemployment and, with a plethora of plant fibres that could be used in making paper by hand. In other words, South Africa was an ideal environment for the development of cottage industries in hand papermaking.

Kim had already set up a small studio at the Tech for students and we spoke about its possible future development. When she visited New York later that year, I gave her some lessons in papermaking, its tools and machinery. With her usual drive and vision, coupled with incredibly hard work, Kim managed to get financial support to set up a paper unit, to focus on papermaking as poverty relief, an economic development opportunity in marginalised communities around South Africa.

The paper and products it developed were sustainable and green, and served several goals: local paper production for artists' use; archival papers for conservation purposes; the substrate for printing for a national Aids awareness programme; and the material for a range of carefully targeted marketable products. At the same time, it was offering much-needed job training and opportunities.

Over the course of my subsequent trips to South Africa, I was one of several invited internationally-based papermakers who helped Kim train the personnel in papermaking techniques and product design for Phumani Paper – the research centre for hand papermaking in South Africa that she established in 1999. This work and the bonds made were extraordinarily gratifying [Plate 9].

Also, in those first years I had South African artists and papermakers train at Dobbin Mill, my hand papermaking studio in Brooklyn, which enabled me to bond with many of them, such as artist Paul Emmanuel, and the late Linda Sihlali (both also Ampersand Fellows).

In addition to working at the papermaking unit, I taught a book arts course in the printmaking department at the Tech in 1997. Several students who worked with me at that time continued their involvement, whether in book arts [Plate 10] and text-based art, such as Stephan Erasmus, and Bronwyn Marshall, in paper arts.

Plate 9. *Phumani Paper group* in front of Durant Sihlali's house (including Durant's son, Linda on the far left), 2001. Photography: András Böröcz used with permission.

And of course, there were additional workshops and projects, as could only be expected when someone as committed and indefatigable as Kim Berman is the organiser. In 1997 Kim arranged for me to do a workshop at Artist Proof Studio, the community printmaking centre, based in the suburb of Newtown in Johannesburg.[6]

Plate 10. The author looking at Sheila Flynn's fold-out book. Johannesburg. 1995. Photography: András Böröcz used with permission.

I managed to challenge her and her organisation thereby re-thinking the workshop into an artist's book collaboration called *Emandulo Re-Creation* [Plate 11].

Plate 11. *Emandulo* artists meeting, Artist Proof Studio, Newtown, Johannesburg. 1997. Photography: Cara Maccallum used with permission.

Artist's book collaborations

Emandulo was conceived and designed to challenge boundaries between peoples: 19 South African artists[7] with a range of artistic styles and demographic standings were invited to participate, as well as Atta Kwami from Ghana, András and myself. In addition, Artist Proof Studio artists functioned as the production printers for the work.

My intention was to create a version of a printer's "exquisite corpse": where body parts are produced by the participants and can be re-arranged to form different configurations.[8] The theme chosen was the creation myth (*Emandulo* means *in the beginning* in isiZulu), as I had imagined that a country with so many peoples would have a fascinating range of creation mythology. How life began and the mythologies adhered to concerning our life cycle are essential components to understanding any society.

Johannesburg and its art world of 1997 appeared to me to be both quixotic and overwrought with the aspirations and realities of post-apartheid change. *Emandulo* attempted to stage some of these aspirations, by creating a physical mix between artists both in the act of production and in its structure and design: what American arts and culture scholar, Stephen Dubin called a "flipbook that dissolves the administrative rigour of racial categories under apartheid" (Dubin 2012) [Plate 12a & b].

Its creation was a whirlwind eight-day marathon with around-the-clock efforts in design, printing, layout, collating and production. Each artist bound his or her own copy in a one-day workshop that we held at Artist Proof Studio, and 10 copies comprised the deluxe portion of the edition, which I bound back in New York City, with printed case and Dobbin Mill papers.

With this collaboration under our belts, I was invited to return to Artist Proof Studio in 2001 to undertake another artist's book collaboration. This time, I invited 13 South African artists[9] in advance of my arrival, sending them my proposed theme and structure of the book. Again, one copy was sold in advance (to Jack Ginsberg) to cover production costs.

The artists were asked to reflect on the South Africa of 2001, on their perceptions of how society had

Plate 12a (left) ***Emandulo Re-Creation***. 1997 (cover). 12b (right) interior view of artist's book in 'Exquisite Corpse' format with each print image cut into six parts facilitating diverse openings and figural combinations of head, torso and legs. Photography: Mark Stanley Adams.

changed since the end of apartheid. I offered two texts as springboards for their ideas: the European fairytale written by Hans Christian Andersen, *The Emperor's New Clothes*,[10] and a line from a Carl Sandburg poem *Paper* (1950), where he says: "I write what I know on one side of the paper and what I don't know on the other". Both story and text seemed apt metaphors for the "world of appearances" – of a blend of reflections on what we can know, do know and want to know.

The resulting collaboration, *Dihangara Uhanga*, [Plate 13] is a box filled with 16 hangers-cum-art (András and I also contributed and a colophon hanger is included). The cheap metal hangers used as the framework for the "pages" reference the Emperor's "clothes that were not there" or the difficult truth that must be told, central to the Andersen tale. In addition, that hanger offered each artist a two-sided (or opposing) structure to present his or her ideas.

Each artist was responsible for the design and production of his or her "hanger art" with my support and that of Artist Proof Studio printers and director, Kim Berman. Upon my return, I designed the boxes for the seven copies brought back to the United States.

Plate 13. *Dihangara Uhanga*. 2001. Artist's book with seventeen coat hangers each with decorated covering: from fifteen artists - one with a double hanger - and the colophon on a separate hanger. Housed in a box made from handmade decorated paper by Robbin Silverberg with hanger motifs both inside and out and with the hangers hanging from a copper bar fitted to the inside of the box. Photography: the author.

The concepts behind each of the artists' choices were wonderful and varied. For instance, the shape of the hanger spoke to Diane Victor, who chose to design the pediment friezes of a building: one side in blind embossing (quite literally a white-washed presentation) that depicted an idealised image of the new South Africa, with relaxed "happy warriors" [Plate 14a]; the other side, a densely pigmented etching, displayed its harsher reality, of burdened and damaged figures [Plate 14b].

Durant Sihlali[11] chose not to reflect on present-day but rather the past. He designed a hanger that depicted a dead *bok* (goat). He explained to me that at feasts, his family often used a hanger to fashion the tool to hang the animal being barbequed (or braaied). As a result, hangers reminded him more of these celebrations than something used to hold clothing. Sihlali was one of the first artist/papermakers in South Africa to work with stencilled paper pulp, using local fibres, and it was this technique which he used on his hanger.

Plate 14a (left) Diane Victor, *Dihangara Uhanga*. 2001. Blind embossing on paper with coat hanger and 14b (right) Diane Victor, etching on paper. Photography: Mark Stanley Adams.

Similarly, Nhlanhla Mbatha looked back at the cultural detritus of South Africa's apartheid regime. He made different hangers: one is a large organic form papier-mâché box: "this is how we hid *dagga* [marijuana]", he explained. Mbatha's second hanger comprised a slingshot and bits of hanger wires, which he explained to me was cut up as ammunition: "In the uprising, we kids used to make slingshots from hangers and tire rubber, and used them to fight".

In addition to these large-scale collaborations, I've published a range of solo and collaborative artists' books connected to South Africa. During a visit to Dobbin Mill in 1999, Kim Berman and I produced *Tracks* [Plate 15] a collaborative artist's book in an edition of five.

Plate 15. Robbin Ami Silverberg and Kim Berman, *Tracks*. 1999. Collaborative artist's book. Dobbin Books, NY, New York. Pulp-sprayed flax and cotton rag paper with drypoint, collograph, woodcut, monoprint and inkjet printing, chin collè, collage, hand colouring, burning and piercing. Photography: Mark Stanley Adams.

Working together in papermaking, printing and collage, we created a ladder-like slat book that focused on our joint interests in man-made structures and their symbolism: mine in stairs, after my body of work on the *Staircase of Death*[12] in the Second World War labour camp at Mauthausen in Austria, and Kim's focus on train tracks and mines as archetypes of apartheid's hidden acts of aggression. Collaborating with Kim this time was far different from the rigour of the large project we had previously undertaken. Timing was short as she was visiting for less than one week and my abilities were somewhat compromised by my pregnant state at the time, but nonetheless, it was a pleasure to explore ideas one-on-one, and come up with a dynamic result.

Clew: In 2004, András and I returned to South Africa on a Ford Foundation grant, as trustees of the Ampersand Foundation. At that time, we also worked at the Artists' Press Studio.[13] I designed an artist's book in advance, making all the papers at Dobbin Mill and arrived with ideas as to how the proprietor, Mark Attwood, and I would collaborate. Fortunately, time with Mark allowed other ideas to percolate: Mark, a master printer, was hesitant to relief print on my translucent papers; I on the other hand, am a mediocre printer with few preconceived notions. The blend achieved some lovely results.

Clew [Plate 16] focuses on the marriage tree in a Hindu temple in Durban, in the province of KwaZulu-Natal. The text reflects on a ritual where young women wrap a tree with silk threads as a prayer to acquire a husband.[14] The prose, which is printed in thin lines of red on translucent paper, crosses over a pulp-painted palimpsest on both its front and back and makes connections between the ideas of marriage and bondage; text and textile. A hanging tag must be spun around, in order to read the final sentence.

Plate 16. Robbin Ami Silverberg, *Clew*. 2004. Artist's book. Dobbin Books, NY, New York. Polymer-plate printing on Dobbin Mill abaca papers. Photography: the author.

My artist's book practice

Most of the books I've mentioned thus far are collaborations of sorts. In reality, time constraints due to being an artist, parent, professor of book arts, trustee and board director for four nonprofit art organisations have made it difficult to work with others in collaboration. As such, the four to six artists' books which I publish each year, are more often solo work, usually in tiny editions of 5, 10 or 15. When I have total control of the process, my goal is that every aspect of the artist's book should be working towards communicating the content – that the entire object is a work of art.

In *Thoughts in the Form of a Letter* (2003, edition of 5) [Plate 17/Catalogue Image 0223] the paper is, as always in my art, specifically designed in my hand papermaking studio. I explore the haptic possibilities of the book's content through this activated substrate: in this case, pulp painting the dual communications of a failing marriage on the two sides of the translucent paper. The end result is that the texts become virtually unreadable. The idea of communication and its inherent limitations are further represented by the pockets in the covers, filled with the pieces of paper ground that have been cut out around the pulp painted writing, graphic signs inscribed but not transmittable. And because this book is illegible, the *choreography of the read* [15] suggests a re-focus away from language to marks and spaces, to a complex rhythm, as it is an empty silence.

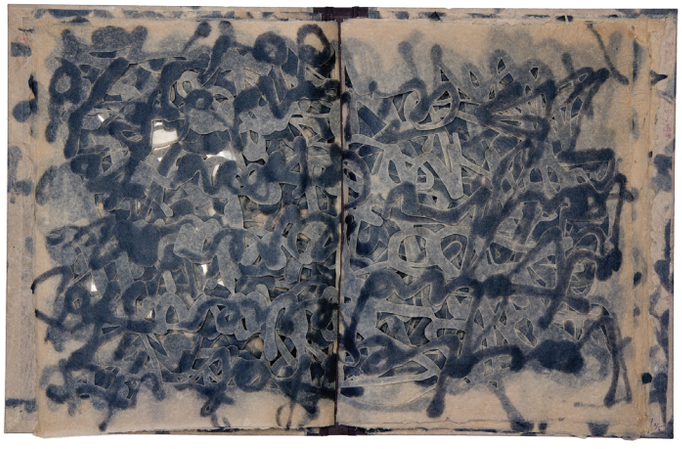


Plate 17/ 0223. Robbin Ami Silverberg, *Thoughts in the Form of a Letter.* 2003. Artist's book. Dobbin Books, NY, New York. Pulp painted and cut abaca papers. Photography: Mark Stanley Adams.

Subterranean Geography (2011, edition of 5) [Plate 18/0201] is an artist's book that describes subway travel as a metaphor for the psycho-geography of urban spaces. The double pamphlet structure and its overlapping double covers echo the two texts present: the first recites the details of an ambulatory mapping, while the other is a memory of a specific subway ride. Distraught feeling is expressed in the manually typed text fragments such as: *One day on the subway a man cut out his heart. I just sat there.*

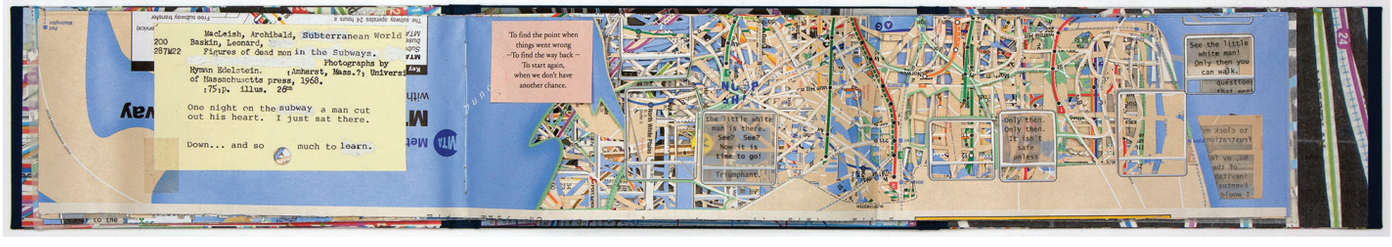


Plate 18/ 0210. Robbin Ami Silverberg, Subterranean Geography. 2011. Artist's book. Dobbin Books, NY, New York.
Mixed media on cut maps of the New York City subway system. Photography: Mark Stanley Adams.

The sense of layered feelings is likewise felt in the density created by both the filigree cutting of the subway map and in the layering of pages and papers. It is also transmuted by the commonality of (actual) New York City Metropolitan Transportation Authority maps, (erstwhile) library catalogue cards and (faux) Post-Its. The book becomes a simulacrum of both the spaces indicated and the simultaneous experiences and memory of them.

Lastly, *Abriss* (2012-13, edition in English, French or German of 27) [Plate 19/0224] uses my postings, which I created in my ambulatory mapping-cum-*colportage* project in New York City. It is really a nonlinear combination of installation, performance and the book – and the largest book I've made to date. The 12x18 inch [just over 30cm x 45cm] postings are both vertical and horizontal in format, resulting in the book folding out like a map in two directions. The postings go out onto the streets – and only (sometimes) come back to the studio. Each has embedded paper detritus that I've collected, and since these portions are unique finds, the grangerised pages vary between copies. *Abriss* is, in essence, a map – a referent of the physical spaces of my process I call "anamnesis" – the opposite of forgetting.

Plate 19/0224. Robbin Ami Silverberg, *Abriss*. 2012-13. Artist's book. Dobbin Books, NY, New York. Mixed media and materials. Photography: Mark Stanley Adams.

Book arts in South Africa

When I received the invitation to contribute this essay, I was honoured, pleased, and slightly horrified. I love the creative process of writing and regularly produce prose for my artists' books and lectures for my teaching, but an article for an exhibition publication felt beyond my purview. Ultimately, my profound admiration for Jack Ginsberg prevailed.

Jack's commitment to both his collection and to the city he calls home has been pivotal in creating the synergy that has facilitated the development of book arts in South Africa. He has almost singlehandedly supported a range of book arts endeavours, including urging South African artists to explore this art form with wonderful results; purchasing artists' books made by South African artists; distributing how-to books to anyone interested; hosting events in his library for an ever-growing audience [Plate 20]; co-curating or assisting others in artist's book exhibitions; and, finally, managing the steps to make his artist's book collection public.

It is extraordinary that an artist's book collection of this magnitude and breadth is the result of one man's passions. It is not specious to say that there are few private collections in the world as fine as his [Plate 21]. Both his Ampersand Foundation and his artist's book collection are astounding legacies.

Plate 20. Jack Ginsberg, John Roome, Kim Berman, Anel and Willem Boshoff and others looking at artists' books in the Jack Ginsberg Collection, Johannesburg. 1997. Photography: András Böröcz used with permission.

So here's to you, dear Jack: Thus affirmed as a polysemous object, the artist's book certainly appears emblematic of our cross-cultural multinational "infra-ordinary" (Perec 1989:210) and exotic world we live in – both you and I – and which continues to challenge us from our parallax viewpoints, when Johannesburg meets New York City!

I've often said that Jack is the "angel of South African art".

He is indeed.

Plate 21. Jack with Claire Van Vliet at her book exhibition at the San Francisco Center for the Book, 2015. Photography: the author.

End Notes:

[1] Granary Books is an independent small press in New York City, that publishes both artists' books and works "at the intersection of word, image, and page". (Granary Books website).

[2] The invitations came through Steven Sack and his group of curators in training at the 1st Johannesburg Biennale. They had been informed that I was travelling with András and would be available for talks and workshops on book arts. In addition, John Roome, who I'd already met through our mutual interest in papermaking, arranged activities in Durban.

[3] A *braai* is the Afrikaans word for barbeque and is a traditional part of South African cuisine. This event took place at the home of Johannesburg artist, Willem Boshoff, in the suburb of Kensington.

[4] Linda was the late son of the late Durant Sihlali and an aspiring artist in his own right.

[5] The Technikon Witwatersrand in Doornfontein became the Fine Art Department in the University of Johannesburg in 2005.

[6] Artist Proof Studio was co-founded in 1991 by Kim Berman and the late Nhlanhla Xaba as a collaborative printmaking studio that is committed to education, community-based programmes and fine arts.

[7] Participants were: Pepe Abela (1926-2013) South Africa, Deborah Bell (b. 1957) South Africa, Kim Berman (b. 1960) South Africa, András Böröcz (b. 1956) Hungary, Keith Dietrich (b. 1950) South Africa, Gordon Gabashane (b. 1949) South Africa, Carol Hofmeyr (b. 1950) South Africa, Basil Jones (b. 1951) South Africa, William Kentridge (b. 1955) South Africa, David Koloane (b. 1938) South Africa, Atta Kwami (b. 1956) Ghana, Moleleki Frank Ledimo (b. 1962) South Africa, Simon Mthimkhulu (b. 1967) South Africa, Sam Nhlengethwa (b. 1955) South Africa, John Roome (b. 1951) South Africa, Ruth Sack (b. 1947) South Africa, Mmakgabo Mmapula Sebidi (b. 1943) South Africa, Robbin Ami Silverberg (b. 1958), United States of America, Simon Stone (b. 1952) South Africa, Grace Tshikhuve (b.1965) South Africa, Diane Victor (b. 1964) South Africa, and Nhlanhla Xaba (1960-2003) South Africa.

[8] A variant of the Surrealist chance-based parlour game, played with words or images in the 1920s.

[9] Participants for this project were Kim Berman (b. 1960), András Böröcz (b.1956), Paul Emmanuel (b.1969), Terence Fenn (b.1975), Robert Hodgins (1920-2010), Osiah Masekoameng (1965-2009), Nhlanhla Mbatha (1966-2006), Paul Molete (b. 1970), Simon Mthimjhulu (b. 1967), Usha Seejarim (nee Prajapat) (b. 1974), John Roome (b.1951), Mmakgabo Mmapula Sebidi (b.1943), Durant Sihlali (1934-2004), and Diane Victor (b. 1964).

[10] The story was originally published in 1837.

[11] Colin Richards wrote in his article Humanism, History and Allegory in the Art of Durant Sihlali (1939-2004) in *African Arts*, Spring 2006:60: "Sihlali is central to a founding generation of black South African modernists". Sihlali was born in 1935 and died in 2004.

[12] The Staircase of Death, *Todessteige*, is the name for the 186 steps built by prisoners in the Wiener Graben, the granite quarry in the Second World War labour camp, Mauthausen, in Lower Austria.

[13] Artists' Press Studio in White River, in the province of Mpumalanga is a limited edition lithography studio that collaborates with artists.

[14] I found this ritual most perplexing, when we visited Hindu temples in 1997. As such I used one image as a wrapper for the book block in *Clew*, as personal counterpoint: a photograph of my husband's arms, bound in thread!

[15] How the artist moves the reader/viewer through the book along with the pacing of that activity.

Chapter 5

Kim Berman with contributions by
Rosalind Cleaver and David Paton

A Conversation with Jack Ginsberg

Preface

Jack Ginsberg lights up when he speaks of his passion for collecting artists' books, citing his love of books that started as a child in his parent's home.

> I came from a very bookish family, and I don't remember a time in my life when I wasn't surrounded by books. So bibliomania was kind of rampant in my youth and has continued. The advent of artists' books was much, much later. I was almost 30 when I started collecting artists' books perhaps around 25-30. I think I left my parental home when I was 26 when I had to leave because I had just too many books.

Jack has not only amassed one of the greatest collections of artists' books in the world, but he also has a unique archive of books about artists' books, making South Africa a destination for many ardent book researchers who cannot access the depth, breadth and quantity of such resources in any other library in the world. Jack explains:

> In large libraries, one has to fill in a form and then the librarian has to fetch the books (only a few at a time) and then bring them to your desk. The Library of Congress keeps many of its books which aren't often used in a secure location offsite, so they have a truck that goes backwards and forwards to collect the books twice a day and readers have to come back later to examine the books.

One Saturday in May 2016, seated around the table in the inspiring library at Jack's house, I was privileged to be part of a four-way conversation between Jack, David Paton and Ros Cleaver who know much of the collection from the inside. Extracts from this fascinating conversation have been transcribed and included below with an intimacy and familiarity of a family conversation, with Jack sharing many of the fascinating and familiar stories with his characteristic humour and generosity.

These three have become the custodians of an extraordinary resource, a legacy of artistic treasures of immeasurable value. The collection (of artists' books), archive (of material on artists' books) and the various databases, both off- and online, have become a valued "lighthouse" or beacon of knowledge for the book-arts community in South Africa and indeed around the word.

Jack, through his passion for collecting, is a familiar and valued patron of the arts. There are very few exhibitions that he does not attend. He is usually the first person through the doors at openings; briskly walking around having spotted exactly what he likes in minutes and securing his red "sold" sticker before others arrive. If, for some reason, the work is not available, he will pursue the artist or gallery until he establishes if another edition or version might have been secured away "in a bottom draw somewhere". His philosophy about collecting is captured in his familiar mantra explained in the interview: "Every artist, I have discovered, has a bottom drawer for the grandchildren, and if you are sufficiently persuasive, they will often sell it to you".

Jack's passion for collecting is an institution and his support for local artists and artists making books is unmatched in the South African art community. This passion for books is infectious and it has inspired a surge of teaching and book-making by South African artists.[1] He has also awarded an Ampersand Foundation fellowship to up to eight artists or historians almost every year since 1997. When asked how he thought this opportunity (which includes free passes to many museums) might be experienced, he says:

> Well, in some cases it has been absolutely transformative. I think in all cases it was something which they could not have done on their own. I mean, who the hell can spend two months in New York these days? I can't. We were just incredibly lucky to find this place; it was virtually bought off the plan and we were helped by a socially-minded realtor … who even put down the deposit for us! Ampersand has branched out a little in that we have now published two books and we're hoping to be able to expand into other things.

In his book *Collecting: An Unruly Passion* (2014) Werner Muensterberger looks from a psychological perspective on the "motivational forces to collect". He describes collectors as "quite perplexing and not easily understood".

"Collectors themselves – dedicated, serious, infatuated, beset – cannot explain or understand this often all-consuming drive, nor can they call a halt to their habit". Observing collectors, "one soon discovers an unrelenting need, even hunger for acquisitions … a detached observer often finds it difficult to understand the immense passion and overriding concern a collector can exhibit" (Muensterberger 2014:3).

In his essay *Unpacking My Library* (1968) Walter Benjamin understood that collecting is highly personal and the force of passion: "Ownership is the most intimate relationship one can have to objects. … Not that they come alive in him: it is he who lives in them." Benjamin (1968:67) continues: "Objects in the collector's experience, real or imagined, allow for a magical escape into a remote and private world".

Benjamin (1968:61) could be describing Jack Ginsberg when he says: "I am not exaggerating when I say that to a true collector the acquisition of an old book is its rebirth. … One only has to watch a collector handle the objects in his glass case. As he holds them in his hands, he seems to be seeing through them into their distant past as though inspired". Benjamin (1968:64) concludes that, "to a book collector, you see, the true freedom of all books is somewhere on his shelves".

Jean Baudrillard in *The System of Collecting* (1994:8) has a similar experience of collecting books or art objects as a sublime experience stating:

> the collection offers us a paradigm of perfection, for this is where the passionate enterprise of possession can achieve its ambitions, within a space where the everyday prose of the object world modulates into poetry, to institute an unconscious and triumphant discourse.

Baudrillard (1994:23) states: "What makes a collection transcend mere accumulation is not only the fact of it being culturally complex, but the fact of its incompleteness, the fact that it lacks something … one needs such and such absent object…". As Jack exclaims in the interview, "… one regrets the books that one can't get; sometimes it's impossible".

By way of introducing the conversation, I invited David and Ros to share their personal experience of Jack and his influences on their lives as artists, researchers and custodians of the book arts field.

David recounts:

> I first met Jack in the early 1990s soon after which I began my postgraduate studies into the artist's book and book-object in South Africa. Jack and I curated the first exhibition of artists' books in South Africa: *Artists' Books in the Ginsberg Collection*, held at the Johannesburg Art Gallery in 1996 after which I was a recipient of the Ampersand Foundation Fellowship Award to New York. This afforded me an opportunity to produce my artist's book *Re: A Negotiated Truth* at the Lower East Side Print Shop in Manhattan in 1999. Over the years Jack, Ros and I have curated artist's book exhibitions from the Ginsberg Collection at the Aardklop Arts Festival (2006) and at the University of Johannesburg (2006 and 2014). Jack and I have, in collaboration with Peter Dennis of Logos Flow, made two unique databases available on the website www.theartistsbook.org.za. The first documents South African artist's book production, and the other documents Jack's remarkable collection of books on artists' books. Jack's collection and his generous support of my research sits at the heart of all my endeavours, with this exhibition being our largest collaborative project to date.

Ros, who has become Jack's trusted assistant, relates:

> Sometimes one gets lucky. Twelve years ago I was assigned, as an intern during my studies at the University of Johannesburg, to assist Jack in updating his database and photographing his collection of South African artists' books. This was for incorporation into a website that David was planning and for which Jack's collection would form the basis. Some years later I joined up again with Jack, this time assisting with the organisation of his ever-expanding collections. To be fair, managing such a large number of diverse items within a domestic residence is, to put it mildly, logistically

challenging. We do our best – moving things around, shelving and re-shelving, installing more storage space, rearranging spaces. In spite of this, Jack is still able to locate, within a shelf or two, where each book is: his intimate knowledge of the collection ensures that he is usually right!

Regarding the organisation of Jack's collections, Ros continues:

Jack's collection is organised into three distinct sections. First there is his art collection … which is primarily South African art … and that is divided into sculpture (he started out collecting sculpture), Walter Battiss, paintings, prints and works on paper etcetera. Secondly there are the book collections – organised within categories according to spine height to save space. These collections consist of books on South African and International art, first edition books, fine press books, monographs, children's books, pop-up books etcetera. But while his primary focus is the collection of artists' books, there is also his archive containing books *about* artists' books, ephemera, exhibition catalogues, press cuttings essays, dissertations and more. Thirdly there are the databases. Sometimes there is a real conundrum in cataloguing … where does this book go? So many genres overlap, such as an image in a catalogue that speaks to a specific artist's book.

Ros describes the "sublime experience" she witnesses when a new book arrives into the collection:

It starts when the pink slip from the post office arrives: I find it sitting on top of the pile of letters. If it's not too late [in the day], Jack will rush to the post office and bring home the parcel. I can only describe the ritual that follows as an artistic act. He reaches for his scissors and carefully opens the parcel. Without fail, he will exclaim: "Look at all this space, what will we do with all this wasted paper?"

Then, with such care and delicacy he lifts out the book. He opens it like a fragile treasure and recounts the moment of its discovery. What I most admire about Jack is his deep respect for the artist and their making of the book. The book then waits on the pile in the study for cataloguing. When he sits down, he enters his own creative space. He turns each page, examining the nuances of colour or texture changes, he looks for the finest detail, the weight of the paper, notices the minutiae in the making. Cataloguing his books into his extensive database requires him to follow the trail in cuttings, art catalogues, or correspondence – like a detective. The way I see it, for him to capture the essence of the book, is an act of love and deep appreciation.

Jack is modest about the importance of the legacy of his extraordinary collection, generously stating during the interview:

> Well, you can't take it with you, so something has to happen to a collection. Altruism is weird because families don't like altruistic parents, and most children aren't interested in their parents' collections. It's much easier to be altruistic if you have no children. It's the truth of the matter; that's the end of it. So the legacy is that I would like the collection to be kept together because you know once it goes on auction, it's split up and it doesn't have that coherent aspect which is a collection. So I'm very pleased that the plans for the library at Wits[2] are well advanced and they're also excited about it.

Such thinking is reminiscent of Benjamin's comment (1968:66): "Thus it is, in the highest sense, the attitude of an heir, and the most distinguished trait of a collection will always be its transmissibility."

The conversation

The conversation with Jack explored some of his anecdotes about collecting books, key pieces in his collection, the importance of his archive on the literature about artists' books, his databases as well as his views on the book arts and artists in South Africa.

Kim Berman:

Tell us something of how you started collecting.

Jack Ginsberg:

I don't remember a time in my life I wasn't surrounded by books. My parents' home was full of books. My father was really very unusual in that he really liked reading aloud, and I don't remember when I was sent to bed without being read a bedtime story. … He used to read at the dinner table or after dinner as there was no TV in South Africa when I was young, so one would either read alone or aloud as a kind of family thing.

By the time I left my parental home, I had assembled a number of so-called collections which included limerick books, children's books, pop-up books and I'm trying to think what else. Oh, and of course, during the late 1970s and 1980s, I started collecting books about freedom of speech and censorship, which was quite transgressive at the time and fairly dangerous. So let's just say, I started collecting artists' books from the early 1970s.

The genre of artists' books started in the mid-1960s – at least the modern expression of artists' books which were then democratic multiples. So I think I acquired my first book by Ed Ruscha in the early 1970s which was already too late.[3] I remember having to pay $100 for *Every Building on the Sunset Strip* [Plate 22/Catalogue image 0181] in the very late 1970s. I was horrified because I knew very well that Ed Ruscha was unable to sell many of his books and used to give them away. And I got that one from Tony Zwicker, an exceptional artist's book dealer in New York. And I said "Tony how on earth can you sell this for $100?"

And she said "That's my price."

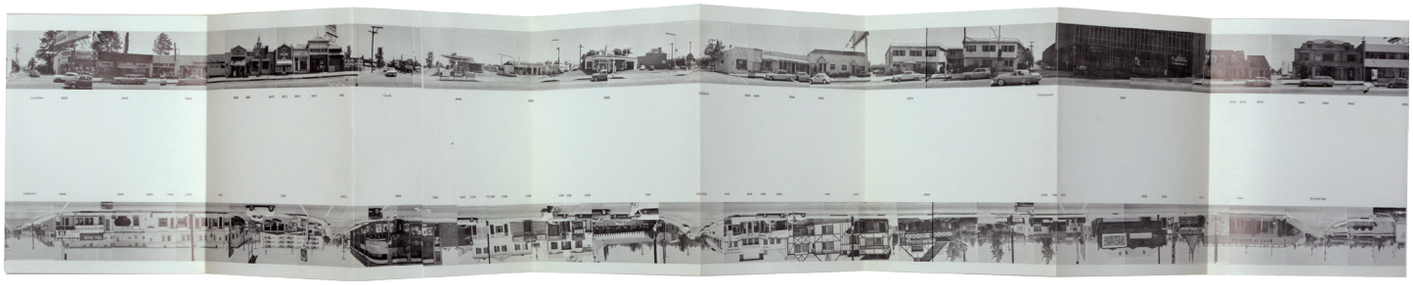


Plate 22/ 0181. Ed Ruscha, *Every Building on the Sunset Strip*. 1966. Artist's Book. Los Angeles, CA, USA. Photography: Mark Stanley Adams.

And of course now it sells for what, two, three thousand dollars or some ridiculous price. This has always been [Ruscha's] most expensive book, but I did get cheaper ones before that. I think there were a number of famous artists who were starting to experiment with the artist's book and I believe that I had bought an artist's book before I got to Ed Ruscha.

One of the first books that I ever acquired was during a trip to London in the late 1970s where I discovered the Basilisk Press and Book Shop which was run by Charlene Garry. It was a most extraordinary experience in my life because I'd previously collected art monographs. The book at Basilisk Press was by Claire Van Vliet and it was called *From a Housewife's Diary* and it was bound in a dish cloth – you know the typical dish cloth? – and it was illustrated with what the Americans call "eraser stamps". For obvious reasons, they couldn't call them rubber stamps, and it came in multiple colours so it was utterly fascinating and I looked at it and thought, what is this exactly?

And then I looked around the shop and saw that all the books were strange. They were all artists' books and I had not yet been introduced to that genre. It wasn't the first artist's book I bought, but it was the first kind of auratic book, I think. This was in the late 1970s. I had lots of nice art monographs which were kind of auratic but they weren't artists' books. I remember coming out of that shop with a huge parcel of books, thinking "What the hell am I going to do with these and how am I going to get them back to South Africa?!"

KB:

Do you still have that book?

JG:

Oh yes, I certainly do. And in fact it was quite extraordinary because I was so taken with it that I immediately wrote to Claire Van Vliet and said that I found a book of hers in a bookshop in London and I asked if she had made any other books and she said "I've been making books for years".

And eventually some years later I actually went to visit her and immediately I subscribed to her press called the Janus Press, which meant that I got every book from then onwards. When I went to visit her

in Vermont – in the early 1980s – she brought out all her old books and I prevailed on her very forcibly that I wanted a copy of each and she said, "No, they're for the family etcetera".

But, if one is sufficiently forceful, an artist will sometimes sell it to you and I wanted to collect her books backwards as well as forwards! We became very good friends – everything in those days was done by snail mail, a tradition which Claire has never abandoned and her beautifully calligraphed letters are still a delight to receive.

KB:

Do you still have all those letters?

JG:

Oh yes, collectors never throw anything away. … Collectors are a different species: they keep things, they archive things … the polite term is to be a bibliophile but it's actually really bibliomania.

KB:

What was it about the books you collected as a child?

JG:

I collected mostly children's books as a child, but then I became interested in all sorts of other things. Some children's books in those days were already in colour but they were bad colour, you know, pixellated colour, but they were still fascinating. One of the great avenues for graphic artists has always been children's [book] illustration. Children's book illustrators are exceptional and have always been. In fact, one of my favourite children's illustrators was an illustrator called Tony Ungerer, and he did dozens of children's books, all of which I collected. I continued to buy children's books simply because of the illustrations; long beyond reading children's books.

KB:

How do you choose an artist's book for your collection? Do you have a method?

JG:

Well, it's very difficult to explain. It's a personal aesthetic, but all I can say is that having seen perhaps many thousands of artists' books over the years, I can decide almost instantly if it's a book I want or don't. Especially at a book fair where you can really handle the book and in five seconds, decide whether you want it or not. So eventually it comes down to budget. I prefer to have 10 books at $500 than one at $5 000, because at $5 000 it's more of an investment. But one still falls for these special books, especially if [they're] long out of print.

At the first Codex show[4] I went to, I saw an artist's book that I just took one look at and thought, "God, this is the most fabulous book I've ever seen", and immediately found out the name of the artist, phoned her and said, "I want the book."

And she said, "No. Sold out".

So I said, "Put me down for all future books, because if you can make a book like that, obviously …".

It turned out to be Claudia Cohen who is one of the greatest bookbinders in the world. But the book was an edition of 25 and there are at least 25 academic libraries in North America alone who collect artists' books in a big way. So if each one of them bought it, there wouldn't be one available for individuals. But of course they don't all buy everything. And eventually, she said, "Oh well we don't have a copy of the ordinary edition but there is a special edition and there's one left. It's much more expensive."

So I thought about it for a while .... [he laughs].

KB:

Which Claudia Cohen book was that?

JG:

The collaboration about *The WunderCabinet* [Plate 23/0139] by Barbara Hodgson and Claudia. All the Wunderkamers in the world they researched and exquisitely produced with many artefacts included in the elaborate box.

Plate 23/ 0139. Claudia Cohen and Barbara Hodgson, *WunderCabinet. The Curious Worlds of Barbara Hodgson & Claudia Cohen*. 2011. Artist's book and 44 accompanying items which are housed in a box with compartments under and at the side of the book on the top level and in two drawers on the second level. Heavenly Monkey Editions; Vancouver, Canada. Photography: Mark Stanley Adams.

KB:

Are you personally drawn to any particular format, material or theme?

JG:

I'm looking for iconic books. I have always liked shaped books, I don't think I've ever seen a triangular or round book which I haven't bought. You used to be able to go into Basilisk Press in London and without being ridiculed or feeling ashamed, you could say to them, "Do you have any new triangular books since I was here last year?"

They wouldn't bat an eyelid: they'd take you to the triangular books' shelf! [he laughs].

But also material appeals to me very much. I love books which are made of different materials, you know, bark, or glass or metal or lead or cloth. But also paper, and paper comes in amazing varieties of shapes and forms and especially from artists who are also papermakers. I particularly like Abaca paper.

And then of course polemical books are great. I have lots of books on social issues. A lot of book artists are women, so there are lots of books about gender, gay and sexual issues. One of the most extraordinary such artists is Jane Goswell, who's done the Bush books. She has two interests in life: a) She hates George Bush and b) she loves horses. I've got many of her books, one is called *The 3rd George Book* and the other is called *Another George Book* [Plate 24/081] both about George Bush and are made with rubber stamps and potato prints and stencils – *pochoir* – and they are amazing books. So polemical books are really of interest especially if they're good; and then there is structure, of course.

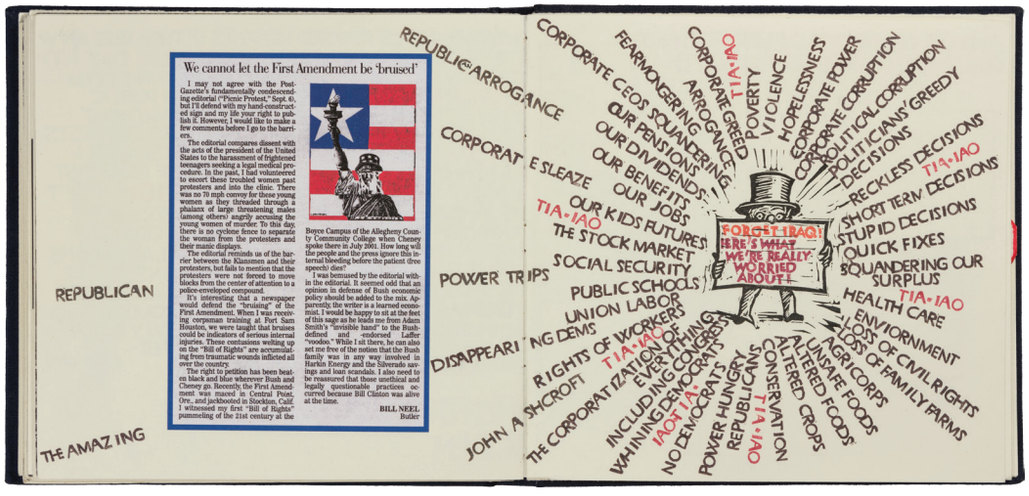


Plate 24/ 081. Joan Iversen Goswell, *Another George Book. A User's Guide*. 2004. Artist's unique book. With rubber stamps and collaged elements. Self-published. Photography: Mark Stanley Adams.

KB:

You have described formats, materials and themes in artists' books that interest you. As your collection grows and the gaps (both figuratively and literally) get smaller, are there specific qualities or genres that are now more desirable when purchasing a new addition for your collection?

JG:

The quality of production is important but the polemic content can be the deciding factor. Recently I've been trying to get artists' books by famous artists who were not primarily book artists. You know, people like perhaps Picasso, Bonnard, Warhol, Johns, Dine, all those kind of people who made fabulous artists' books but are not primarily known as book artists. Now the one exception of course is Ed Ruscha who is an artist in his own right but is really famous for being a book artist, so he managed to bridge the divide there.

And I'm really interested in conceptual books: [by] people like Man Ray, Max Ernst and Herman De Vries from Holland – definitely conceptual – and of course, people like Willem Boshoff who, being so interested in language, considers many of his sculptures to be books.

But how do you choose? It's personal preference. In my case, it's definitely quality, production values. It doesn't mean that I don't buy democratic multiples and that I don't buy zines. But I don't buy democratic multiples unless they have some conceptual component. It can't be just a bunch of illustrations.

KB:

Going back to Ed Ruscha's *Gasoline Stations* and looking at where books are now, there's been quite a shift. Are there some new trends in the industry?

JG:

Well, people are using new-fangled materials to a greater extent, like rubber, metal and stuff. That's a trend, I'd say. It's difficult to say, the biggest trend and change has been in the development of the digital book and digital printing. Not so much digital [screen-based] books but digital printing. And of course democratic multiples and zines are flourishing.

KB:

Where and what are the gaps in your collection?

JG:

The gaps in the collection are things which I would like [but] which are out of print, which I would always keep a lookout for at auctions, and the things that I can't afford. I mean Bonnard's *Parallèlement* which is turn of the century, published in 1900. I don't know what it costs today, it must be millions of Rand. So you know there are lots of books one might like which have become really iconic which would be foolish to buy, even if one could afford it.

KB:

Has the Bonnard ever come up?

JG:

Oh yes. Often. I'd love to have it, it's a beautiful, beautiful book.

KB:

Then also, if they have won the big awards like the Minnesota Center for the Book Arts annual award. That would also be a book that you'd be interested in?

JG:

Yes, yes I'd certainly try look for it but quite often it's sold out. For instance I've met an artist at Codex and I've said "Oh, I do wish I had bought that book, what else have you got?"

And they've got other books and I've bought the other books and they've said: "Well, as you're so interested and you've bought others, maybe I'll sell you that one as well".

But as soon as they win the award, they're inclined to sort of consign a few to the bottom drawer.

KB:

What's the purchase you wanted so badly for which you were prepared to go out on a limb?

JG:

One of Veronika Schäpers books: her *Squid Book* [Plate 25/0217]. It's quite an expensive book but I wouldn't have missed it for the world. It won every book artist award in the world. As soon as I got it, I decided that I wanted to get all her books. This has happened often!

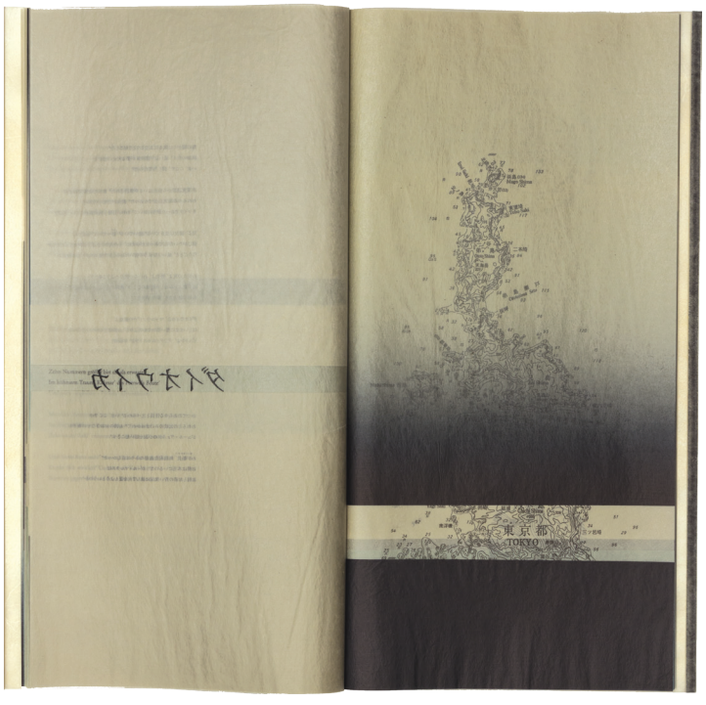


Plate 25/ 0217. Veronika Schäpers, *26°57,3'N, 142°16,8'E. The Squid Book*. 2007. Artist's book. Letterpress-print in German and Japanese by polymer cliches and vinyl mats in blue, grey and black on 50-year-old Toshaban-Genshi-paper. Self-published. Photography: Mark Stanley Adams.

Oh and Tony Zwicker. She specialised in European books, non-American books and she had a whole collection of books of her own which were not for sale. I used to say to her "Tony, are you a dealer, are you collecting or are you selling? You can't have it both ways".

She had some fabulous books. When she died [in 2000], her assistant Michael von Uchtrup phoned me and he said: "You know those books that you always admired of Tony's ....?"

He happened to phone me in September and I was going to New York in October and I managed to get probably 10 books, unobtainable, including *The String Book* [Book 91] of Keith Smith [Plate 26/0105] which he priced depending on the number sold. Every time he sold one he increased the price. But, one regrets books that one can't get; sometimes it's impossible to get books, even inexpensive or ephemeral items.

Plate 26/ 0105. Keith A. Smith, *Book 91. Untitled (A String Book).* 1982. Artist's book. Words are blind embossed on the paper page, the strings move through the pages of the book producing sounds when turning. Space Heater Multiples; Barrytown, NY, USA. Photography: Mark Stanley Adams.

KB:

Is it Tony Zwicker who got you the Russian and Eastern European artists' books?

JG:

No, I met Mikhail [Karasik] at an artist's book symposium and he was instrumental in that he got me a lot of books for the archive about Russia, where there's a huge history of artist's book-making: you know [Vladimir] Mayakovsky and others going back, but I've got very few contemporary Russian artists' books except for his.

KB:

You say that binding is not a primary focus of the collection, but you do have some of the most extraordinary bindings. Are they something that you just can't walk away from, or is it something you've commissioned?

JG:

There must be something unusual about a binding, making it what I would call a subgenre of the

artist's book. So I don't primarily collect typical book bindings: but I will, if I see any kind of structure which I haven't seen before, or a structure I love such as accordion fold books. People have been incredibly innovative in the structures that they've used in books. To give an example *[Les] Six Voies:* it looks to all intents and purposes like a normally bound book with inlays and onlays in leather. But it has certain structural qualities which are utterly different, you might call it an adult pop-up book; this is a very exceptional book [Plate 27]. It's a collaboration by six artists who did a chapter each and who each got one book to bind. Then Louise Genest interpreted her two-dimensional illustrations into three-dimensions. It is the most beautiful book: the onlays and inlays are so extraordinary, apart from everything else. So structure in binding is most important.

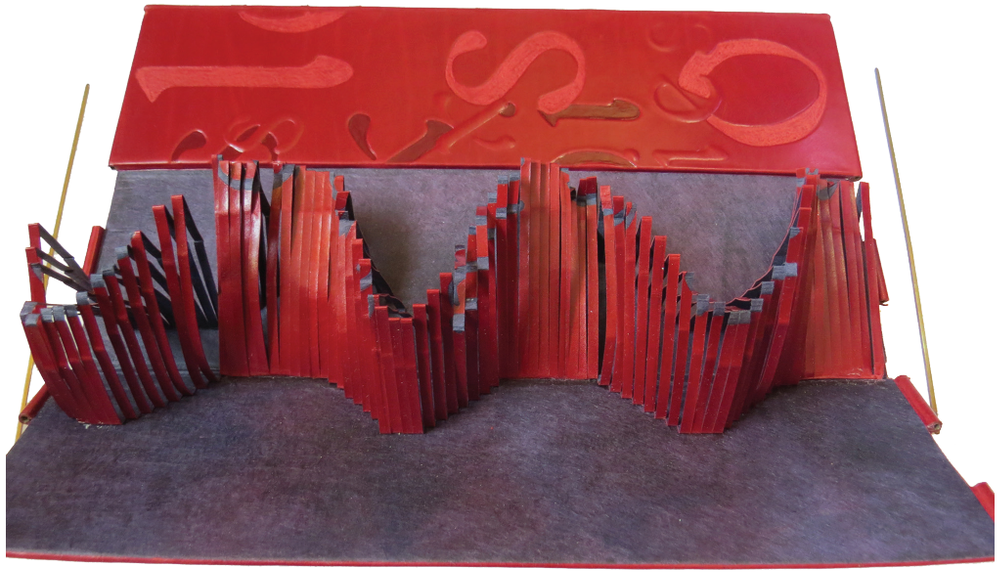


Plate 27. Louise Genest (bookbinder), *Les Six Voies. Les Mots*. 1991. Red leather onlay binding with two leather pop-up inlays concealed within the cover board structure. These are revealed by removing four brass rods, two each on the front and back covers. The artists whose works are included in the book are: Simone Benoît-Roy, Lise Dubois, Denise Bellemare, Christine Chartrand and Nicole Billard. Self-published and bound in Montreal, Canada. Photography: David Paton.

KB:

Who are your favourite book artists and tell us why?

JG:

I wish people like Veronika Schäpers would produce more. They don't – they're ... such astonishing objects that they must be hugely time consuming. I was introduced to Schäpers by Booklyn in Brooklyn and I still get her books through them although I've been to visit her in Germany; we've became good friends and I've managed to get a few unique books through her directly.

But I would never have known about her had it not been for that bookseller. Walter Hamady I think in one year [he] made about eight or more books and I wouldn't have missed any of his books for

the world. Claire Van Vliet and Hamady and much later on in my collecting life, Veronika Schäpers. I actually subscribed and got everything that they made. Although maybe some people would call Claire's books more press books, certainly the earlier ones which were less innovative. She started off with conventional, though beautiful letter press then morphed into a far more innovative artist usually using her own paper. Hamaday was always pretty innovative and one of those extraordinary people who didn't often collaborate on production as he could do everything. In fact it's extraordinary that Hamaday's and Van Vliet's were true artists' books in that they could do everything, because there were paper makers and binders much like Robbin Silverberg. If you're not a papermaker, you've at least got to buy your paper and probably employ a book binder, but those people knew how to make paper, how to write, illustrate and bind so they could actually do the thing from beginning to end on their own, which I always felt was extraordinary.

KB:

What are some of the linking threads in your art and book collections?

JG:

These would be mostly South African artists, as I collect only South African art. There's always been Willem Boshoff, that's been a big link. Stephan Erasmus is slightly different although he's also making prints now. Giulio Tambellini in the early days – he was a printmaker. Many of the people making artists' books are printmakers – starting with Egon Guenther, one of the very few letterpress typographers we have ever had in this country. Gerhard Marx I like as an artist very much and he collaborated with [William] Kentridge on *Firewalker* which is interesting. To my detriment [I didn't collect much of] Kentridge's ... two-dimensional work. But instead it appears that I am the only person he knows who has all of his artists' books. But how can he know – there might be other people out there. We can also mention Pippa Skotnes who has made wonderful books and people who specialised like Tambellini who unfortunately has stopped. Keith Dietrich is of course now a major person in the field making mostly digital books which are utterly spectacular.

Ros speaks animatedly about Jack's passion, and feels quite moved by his love of sharing his books with visitors who have the privilege of being invited into his library. She recounts:

> With all six to eight guests seated around the library table, Jack takes out one book after another. He has his firm favourites and demonstrates something about each – its construction or its material – or he just opens each page to their absolute wonder and delight! What a treat! He knows exactly where to find each book ... although he will tell you he has no idea. ... He knows each book so intimately, the detail is locked in his memory. He also chooses very particular and iconic books with his guests' interests in mind.

The archive

KB:

Tell us about your archive of books about or on artists' books.

JG:

The first time I saw an artist's book, being a collector, I wanted to know what on earth this was about and I started collecting books about artists' books, I would say, almost when I started collecting artists' books. I thought at the time how many books can there be on the subject – say 20, 30, how many can there be? And there weren't a huge number – but over the years the archive has grown to almost 3 000 items – books about artists' books, or catalogues, anything to do with artists' books.

KB:

Your *archive* is distinct from your *collection*. What is the difference between the two in terms of what to choose to collect?

JG:

The difference between a collection and an archive is that, in an archive, you try to buy everything in the subject area even if it doesn't particularly appeal to you because it's like a history of the subject. In a collection you have to apply your aesthetic expertise and decide what you want to buy and what you don't, what you can and what you can't afford.

KB:

So how does your archive rank in relation to others in the world?

JG:

Probably unique. All those books or pamphlets or catalogues exist elsewhere but not, to my knowledge, in one place. I had someone visit from Minnesota and I said, "What on earth are you doing in South Africa looking at these things. Why don't you go to the Library of Congress, Harvard, Yale or Berkeley? You can get any of this stuff there".

They said, "Well first of all, you can't get it all, and secondly at many of the big libraries you really can't see more than perhaps 12 – 20 books in a day and only a few at a time". So I've had people here who've looked at hundreds of items in a day.

KB:

Why is the archive important?

JG:

Because it's unique and particularly important for academics and scholars, which is one of the reasons for starting the Ampersand Library at WAM. The archive particularly is an academic collection. And also it'll be hugely helpful if there's an academic head and librarians to cope with people who come visiting. In a library the books can be protected and cared for properly. I've had about 15 international academics who have visited.

The databases

In 2006 David partnered with Jack and the software developer Peter Dennis of *Logos Flow* on linking two of Jack's unique databases to the artist's book website www.theartistsbook.org.za. David describes the databases as the heart of Jack's collections:

> This is the connective tissue of all the collections. There is nothing Jack loves more than to find a book, or a detail of the book through the search engine. He loves the detective work in discovering a missing link. Peter created software for museum art collections but Jack's cataloguing needs were particular, diverse as well as broad. The innovations that Jack brought to Peter's software in conflating the needs of an art collection with that of the artists' books collections has made Jack's databases unique and innovative.

KB:

Your artist's book collection and your archive are catalogued and the information is stored in a distinctive database. How did this database evolve and how important is it?

JG:

My cataloguing system is somewhat different from most. I've got some books where there's a collaboration of up to 20 different people and I include every one of them in the catalogue where you can then find wonderful cross-references and subtle interchanges. And I catalogue typographers, binders, illustrators and so on; especially in some American books. For instance, The Kaldewey Press where Gunnar Kaldewey is like a producer of a film: he finds the best typographer, best binder, best papermaker and best illustrator and brings them all together and they make a book. Now you need to catalogue every input by every one of those people. Of course it's more fun to catalogue an artist's book than to catalogue a novel. A novel is author, title, date and place – it's a simple thing, but for artists' books you have to describe the physicality of the book, which is somewhat different.

KB:

You and David run a website with the data from your archive and the South African artists' books in your collection which have been made available to the wider public. How was this developed?

JG:

When I met with Peter Dennis, I said it would be great if he could incorporate [selected fields from] the archive database into the website. In other words, producers [i.e. including all contributors] of a book [listed in the archive] instead of just having an author or authors. This is particularly important as far as artists' books are concerned. He actually got a lot of the development ideas from me, because I explained to him exactly how I'd been doing it and what I would like. One of the major innovations was that the database can deal with subsections of a book, such as essays, in the same way.

Going forward

KB:

What is your dream for the book arts field in South Africa?

JG:

In recent years, many art departments at universities have book art courses where they teach the components of the book arts, such as papermaking, printmaking, typography, marbling and binding, which is really important for the connoisseur, and important for artists to master. Because if you've never made an etching or a print or never done marbling, I honestly don't think you can appreciate what you're looking at. People think these things just happen.

I once made an etching and had ink on my hands for a year; I couldn't get it off! I numbered my etching "1 of 60" but there never was a number 2. Marbling, I always say, is the easiest thing in the world to do badly but incredibly difficult to do well. But if you haven't done it you wouldn't know that. You might think the best marbling in the world just happens, but it doesn't. My dream is that the universities would incorporate the books arts into their academic syllabus, or components of the book arts, or at least the study of the book arts, and the history of the book arts. That would be my dream.

I don't know how many people would adopt it as a primary interest but I think it's important that everyone, and particularly art students, knows something about it. Like some people have actually studied Latin and there are others who say "What's that?" If you ask "What is book art?" they should at least be able to say they know what it is. They don't necessarily have to have done it but there's got to be at least some sort of comprehension about the subject.

KB:

What would you personally like to see coming out of the book conference, exhibitions and workshops in March 2017?

JG:

It's certainly going be the first colloquium with an exhibition and workshops, of a kind not seen in South Africa before. It will really give exposure to the book arts which it has not had before. We had the JAG[5] exhibition 20-something years ago but this really should give extensive new coverage to an underexposed genre in South Africa. I hope that more artists will make it their vocation.

KB:

We have been talking about this for a long time. It seems now to be "the right time for the book arts in South Africa".

JG:

Oh yes, I think so.

End Notes:

[1] I used to offer an evening book arts course in the mid-90s attended by Liz Vels, Carol Hofmeyr, Sheila Flynn and many other artists who still continue to make artists' books.

[2] Jack has donated his entire collection of artists' books to the Wits Art Museum (WAM) at the University of the Witwatersrand (Wits) which will be permanently rehoused there from 2017.

[3] In this respect, Jack means that Ruscha's books were already available ten years earlier and that, when he finally got to them, he was ten years too late to acquire the first edition printing.

[4] The Codex Fairs in 2007, 2009 and 2011 took place on the campus of University of California in Berkeley, and in 2013 and 2015 at the Craneway Pavilion in Richmond, California.

[5] Johannesburg Art Gallery.

UNCONART / THE INTERNATIONALS
THE MAGAZINES 2002 - 2007
UNDER CONSTRUCTION ART PROJECTS AMSTERDAM / NEW YORK
MAPPLETHORPE THE COMPLETE FLOWERS
telleuss
MANHATTAN THIRD YEAR READER
MARK BEARD
DOMESTIC SCIENCE
THE WASTE LAND
THE GARDEN
BOOK
PROOFS
DRAWINGS
MAUREEN CUMMINS
PRODIGAL SISTERS
BOOK STRUCTURE
MC CARNEY

ED RUSCHA
THEN & NOW
Jürgen Partenheimer Seeds & Tracks Snoeck
AMELIA HOBSON
A Third Glance at Work
ALBUM Barbara Henry
AUREOLE TO ZINGARESCA

Illustrated catalogue of the exhibition

The bibliographic data which accompany the following images are from the database of the Jack Ginsberg Collection and have been gleaned from the title, colophon or justification of the books themselves. Additional information has been taken from book-dealer's catalogues, catalogue raisonnés of the artists' work, recognised artist's or dealer's websites, collection records and personal correspondence with the artists or book dealers.

Each entry is accompanied by an exhibition number followed by a curatorial key (see below) which is used to position each book thematically in the exhibition. These numbers are followed by the title of the work in bold and italicised, followed by any subtitle. Thereafter, the entry provides the names of all known producers starting with the name of the book artist. This is followed by the publisher's name and place of publication. If the work is privately published or produced by the artist, the entry reads 'Artist's publication' followed by the known city and country in which the artist resides or resided when the book was made. Thereafter the following information is provided: the date of publication / production; the height of the book in millimetres; the number of pages if annotated. If the page numbers are not annotated, 'unpaged' appears. Thereafter, the specific number of the book in the edition is given along with the edition size. When the specific number is unknown 'One of ……' is listed. If the edition number and size are unknown, 'unknown' is stated. An ISBN, where applicable, is provided after the edition listing, after which any inscriptions are given. The bibliographic entry is completed with 'Notes' in which additional colophon information and important printing or other technical facts are provided.

Curatorial key:

MM1&2: Modernist books and/or artists/authors which also appeared on Riva Castelman's 1994/5 MoMA exhibition *A Century of Artists Books*

MPM3: Postmodern books and/or artists/authors which also appeared on the MoMA exhibition

NMM2A: Important modernist books and/or artists/authors which did not appear on the MoMA exhibition

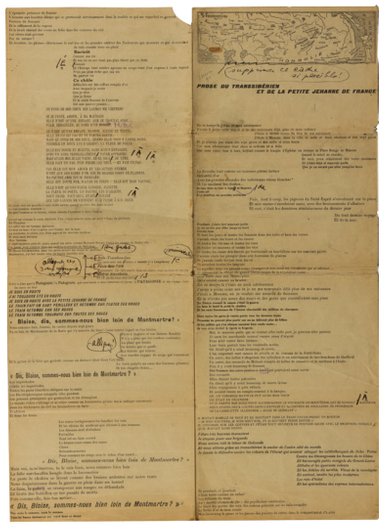
NMPM3A: Important postmodern books and/or artists/authors which did not appear on the MoMA exhibition

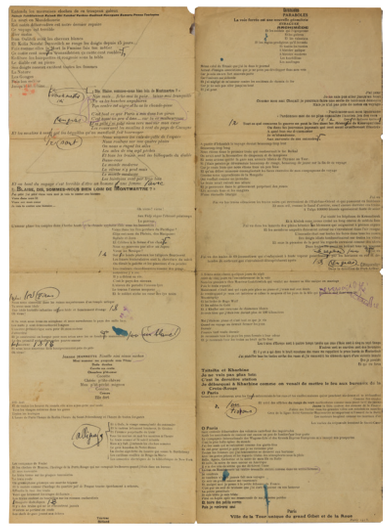
OC4: Offshoots of established books such as those by Edward (Ed) Ruscha and Stéphane Mallarmé

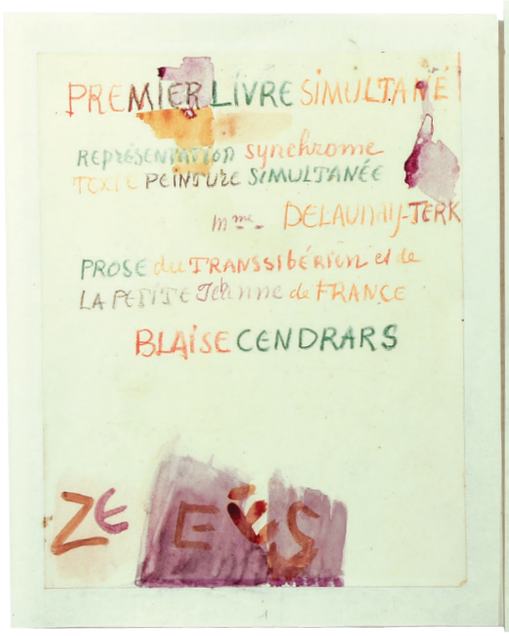
C: Contemporary artists' books divided into the following themes:

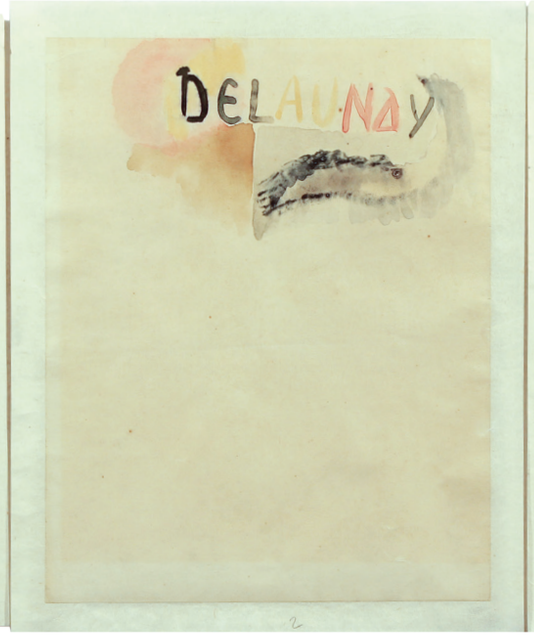
- C5 2/3: Visual-verbal Dynamics | Colour
- C6 4/5/6: Journeys | Maps & Structures | Landscapes & Places
- C7: Fantasy & the Fantastic
- C8: War, Death, Fear & Apocalyptic Imagery
- C9: Sex, Love & the Body

ZA: South African producer









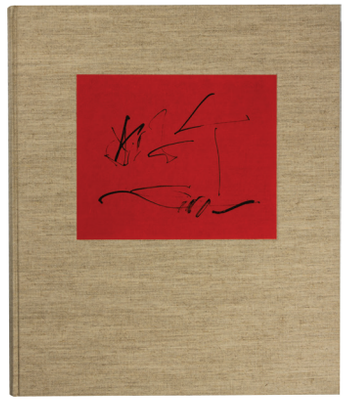
001 – MM1
Prose du Transsibérien et de la Petite Jehanne de France
Sonia Delaunay (illustrated by)
Blaise Cendrars (poem by)
Miguet Paris (bookbinding by)
Editions des Hommes Nouveaux; Paris, France
1913
Size: see notes
unpaged
Edition: #9/36 on Japon
Inscription: Signed by the poet 1953

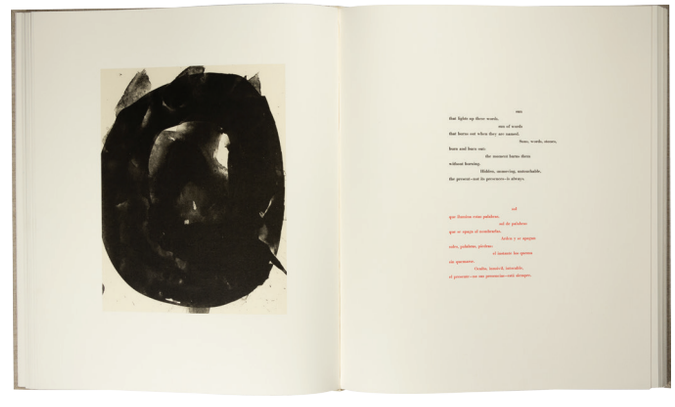
Notes: Four flat, unbound and unfolded sheets with *pochoir* illumination by Delaunay, 572 x 384 mm. The parchment binding, hand-painted in oil by Sonia Delaunay, remains unfolded, 225 x 192 mm. Plus the original and exceedingly rare prospectus announcement, coloured in pochoir, 94 x 340 mm. With three original watercolours on vellum by Delaunay and the corrected proofs of the text on two sheets. Laid in a morocco binding in a matching slipcase by J. P. Miguet, Paris. The title in gold on the spine of the slipcase. Case size: 593 x 435mm. Slipcase size: 604 x 438mm. Both measurements taking the bulge in the spine (which extrudes from the slipcase) into account. Original watercolours on vellum, numbered 1-3. [209 x 265 mm laid down on paper 243 x 268mm]. Unique and spectacular copy of this landmark in the history of twentieth century art and poetry. This particular set was never cut and pasted together; it remains in its original, large, loose printed sheet format. It was never folded and bound in the Delaunay binding. The Delaunay colours are preserved in the brightest tones. It has none of the cracks and folds through the imagery and text which mars nearly all copies of the work. The Delaunay binding is an original oil painting in its own right and is preserved in perfect condition in its rare, unfolded format. The prospectus is a sublime work of Delaunay's pochoir art by itself. It is recorded that if all of the 150 copies were placed end to end, (normal copies of the work being cut, pasted and constructed in a long single sheet of almost two meters and folded in accordion style into the hand-painted parchment binding), when unfolded to their full length, they would equal the exact height of the Eiffel tower, a homage from Sonia to her husband Robert and to his most famous painting, *Le Tour Eiffel*. The printed justification announces that a total of 150 copies were to be printed; however, it is documented that only 62 copies were actually assembled. This is number 9 of the copies on *japon*. Antoine Coron, Keeper of Rare Books at the *Bibliotheque Nationale*, Paris, who has been compiling a census of copies of *La Prose du Transsibérien*, knows of no other unfolded and uncut copies on *japon*.

Illustrated catalogue of the exhibition

002 – MM2
Jazz
Henri Matisse
George Braziller Inc; New York, USA
1983
405mm
unpaged

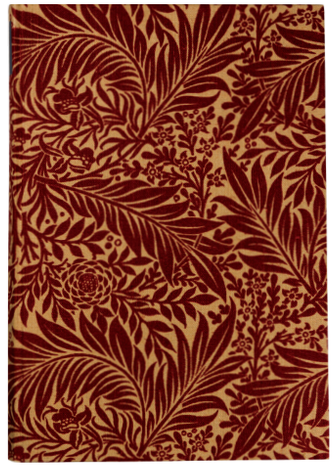
Notes: This is a limited edition facsimile of the edition originally published in Paris in 1947 in a signed edition of 250 copies. This publication by Braziller is one of the special editions produced for the Museum of Modern Art. This facsimile is similar to the original and consists of unbound, loose signatures which are enclosed a white folio with title. The entire folio is further enclosed in a grey clamshell box with blue cloth spine. Matisse's original text, handwritten in French, has been translated by Sophie Hawkes, with an Introduction by Riva Castleman. Includes the original protective cardboard slipcase.

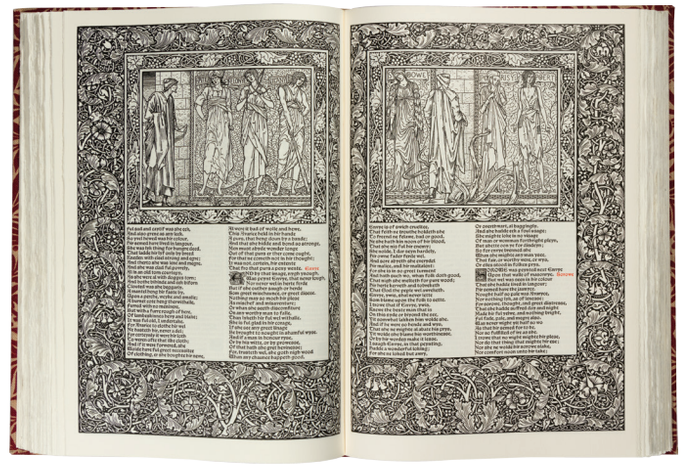




003 – MM2
Three Poems
Robert Motherwell (illustrated by)
Octovio Paz (poems by)
Limited Editions Club; New York, USA
1987 (released 1988)
552mm
Edition: #290/750
Inscription: Signed by poet and artist

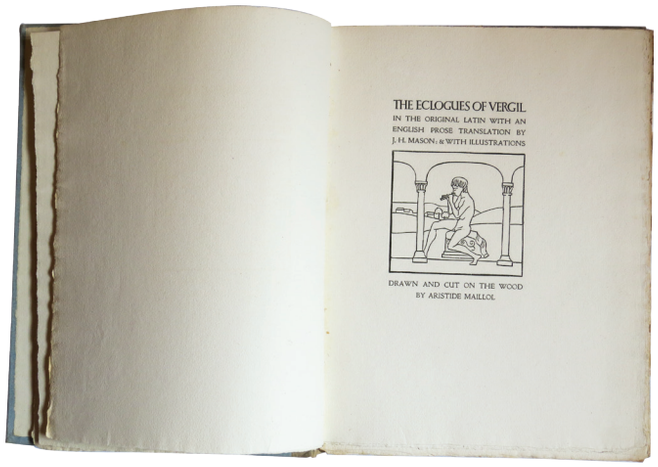
Notes: Large folio with 27 lithographs 356 x 254mm pulled on hand-made Japanese paper of contrasting colours. The book, bound by hand with boards of Irish linen, has a lithograph that is recessed into the cover. The hinged protective box is covered in the same linen.

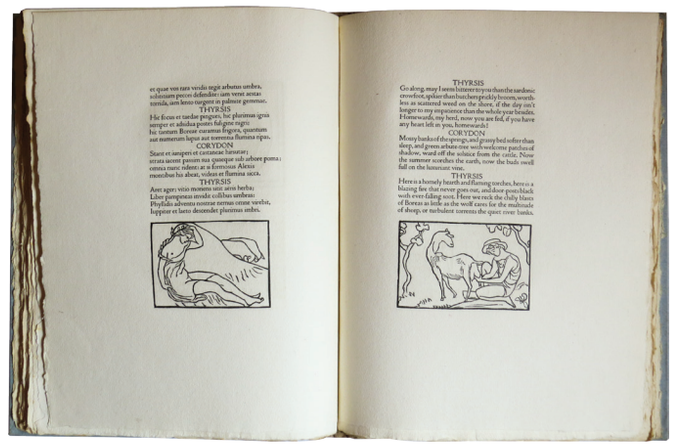




004 – MM2
The Kelmscott Chaucer
Geoffrey Chaucer
Edward Burne-Jones
Basilisk Press; London, UK
1974
437mm
554pp + 192pp
Edition: #350/515

Notes: Facsimile of the original. From the Basilisk Press catalogue: "*The Kelmscott Chaucer* with a companion volume of previously unpublished pencil drawings made for the work by Edward Burne-Jones. Each volume is covered in pure linen specially printed for this edition by Liberty of London in William Morris's *Larkspur*. This pattern designed in 1874, has not been reprinted on fabric during the past hundred years. The original colourway of deep red-brown madder on a sand ground has been used for the bold floral design in this new, full-size printing. Hand stitched and bound by A. W. Lumsden, Bookbinders Ltd, Edinbourgh. The Kelmscott Chaucer printed by The John Roberts Press Ltd, London in letterpress black and red. The companion volume printed by W. S. Cowell Ltd, Ipswich in offset-lithography. Both volumes in wooden slipcase".



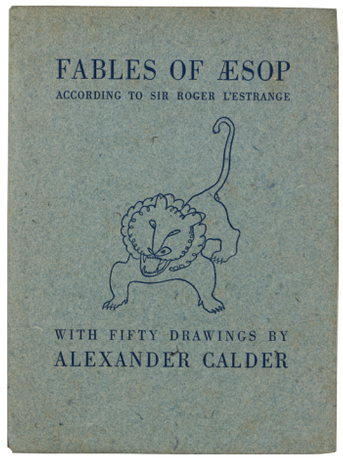


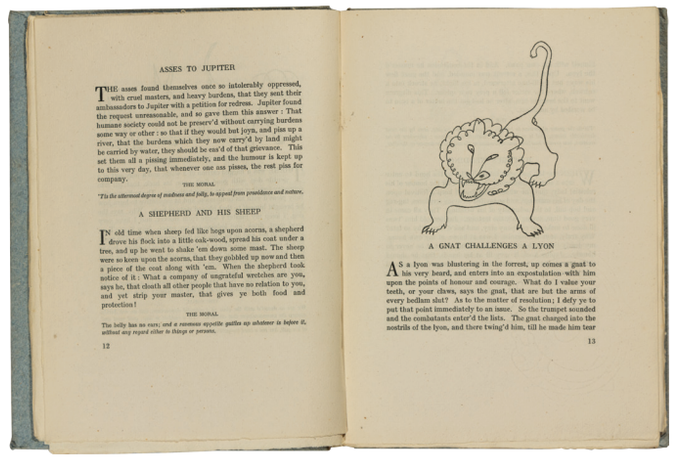
005 – MM2
The Eclogues of Vergil
Aristide Maillol (illustrated by)
J. H. Mason (translated by)
Virgil (author)
Cranach Press; Weimar, Germany
1927
337mm
110pp
Edition: #83/225

Notes: In the original Latin with an English prose translation by J. H. Mason & with illustrations drawn and cut on the wood by Aristide Maillol. The English edition consists of six copies on vellum; thirty-three copies on imperial Japanese paper; two hundred and twenty-five copies on hand-made paper of pure hemp fibre and linen. There are also German and French editions. Count Harry Kessler planned the format of this volume, Aristide Maillol designed and cut on wood the forty-three illustrations, during the years 1912-1914 and in 1925, at Banyuls in the Pyrenees. He drew on his immediate neighbourhood and on his personal acquaintances for certain of the motifs of his illustrations. Eric Gill cut the head-line of the title-page of the Eclogues (German edition) in 1914, the lettering on the circular press-mark in 1924, and the initial letters (white on black) except those on pp 74 and 75. The ornament of these letters was designed and drawn by Maillol. The head-line of the title-page of the Eclogues for the English edition was cut by Eric Gill in 1927. Aristide Maillol cut the decoration on the title-page and the press-mark. Edward Prince cut the punches for the type, under the supervision of Emery Walker. The type was cut after that used in Venice by Nicolas Jenson in 1473. The italic type was designed by Edward Johnson. The paper was made by Gaspard Maillol, in a workshop set up for that purpose at Monval near Marly. It was made by a special hand-process devised in joint research by Count Harry Kessler and Aristide and Gaspard Maillol. The English edition was printed in 1927. Count Harry Kessler and J. H. Mason supervised the work of setting the type and printing. Published in England for the Cranach Press by Emery Walker Limited, 16 Clifford's Inn, London, E. C. Housed in a drop-back box, red quarter leather with grey marbled covers by Peter Carstens of Johannesburg.

006 – MM2
Fables of Aesop
According to Sir Roger L'estrange
Alexander Calder
Harrison of Paris; Paris, France
1931
260mm
124pp
Edition: #536/595

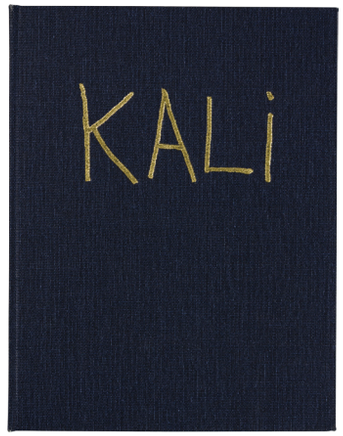
Notes: 200 Drawings with 50 drawings by Alexander Calder. Original red slipcase with label on cover and on spine of chemise (the latter faded). Book in red chemise with postcard attached to inner cover. This is the fifth publication of Harrison of Paris. Designed by Monroe Wheeler, it has been printed in twelve-point French Round Face, with nine-point italics, by Aimé Jourde

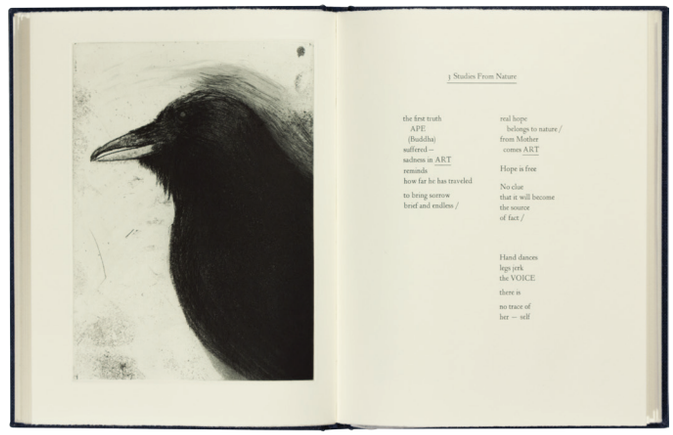




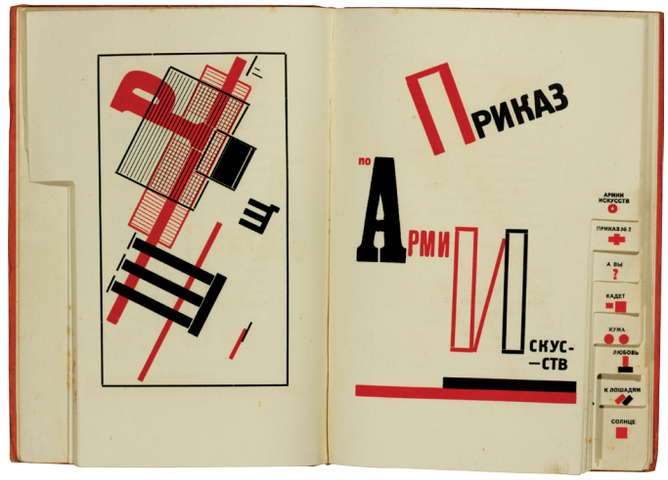
007 – MPM3
Kali
Jim Dine
Enitharmon Press; London, UK
1999
235mm
unpaged
Edition: #21/66
Inscription: Signed by the artist

Notes: With 16 etchings. Original blue cloth in slipcase. With an additional signed and untitled etching laid into a wallet in the slipcase, numbered 21/30.





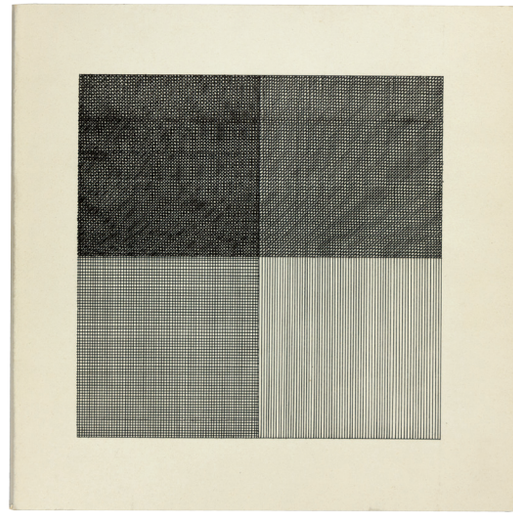
008 – MM2
Dlya Golosa
For the Voice or For Reading Out Loud
El Lissitzky (illustrated by)
Vladimir Mayakovsky (poems by)
Gosizdat; Berlin, Germany
1923
187mm
61pp
Edition: Unknown

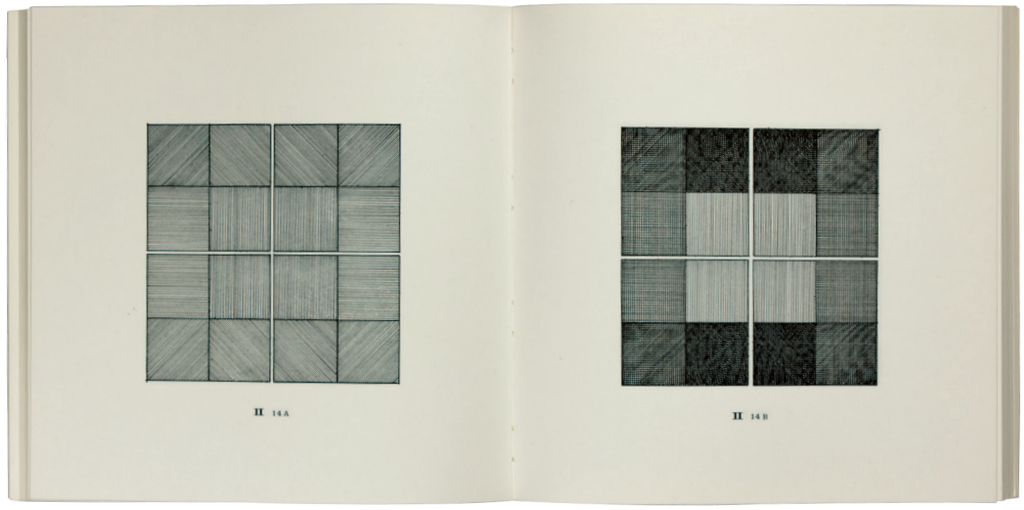


Notes: Illustrated throughout by Lissitzky. Bound in original publisher's thick orange wrappers designed by Lissitzky. Housed in a cloth folding box. *Dlya Golosa* is widely considered to be Lissitzky's masterpiece of modern typography. It remains one of the cornerstones of any collection of Russian Futurist books. Lissitzky designed title-pages for each of Mayakovsky's poems, which are some of his most frequently quoted poetic works, including *Left March, Ramble, The Third International, The Art Army, Love* and *The Story of Red Riding Hood*. From Lissitzky-Kuppers #94:108: "Lissitzky described the inspiration that prompted the innovative design of Dlya Golosa in his essay *Typographical Facts*: "To make it easier for the reader to find any particular poem, I use an alphabetical (i.e. thumb-indexed) index. The book is created with the resources of the compositor's type case alone. The possibilities of two-colour printing (overlap, cross hatching and so on) have been exploited to the full. My pages stand in much the same relation to the poems as an accompanying piano to a violin. Just as the poet in his poem unites concept and sound, I have tried to create an equivalent unity using the poem and typography". A fine copy of a very fragile book which is very scarce in any condition.

009 – MPM3
I, II, III, IIII
Drawing Series
Sol LeWitt
Sperone / Fischer; Torino, Italy
1974
224mm
unpaged
Edition: One of 1500 copies

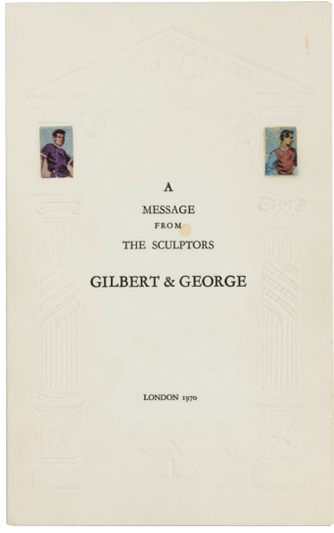
Notes: This book actually has no title in the book or on the spine but is usually referenced as I, II, III, IIII.

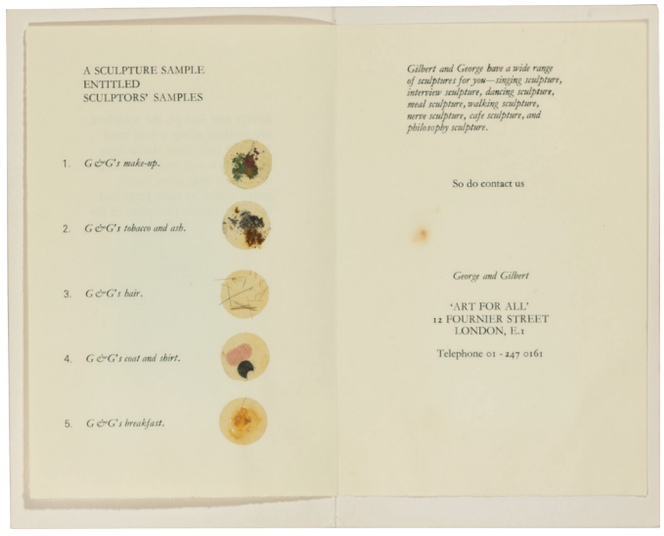




010 – MPM3
Message From the Sculptors
Gilbert and George
Artist's publication; Art for all, London, UK
1970
204mm
unpaged
Edition: #102/300

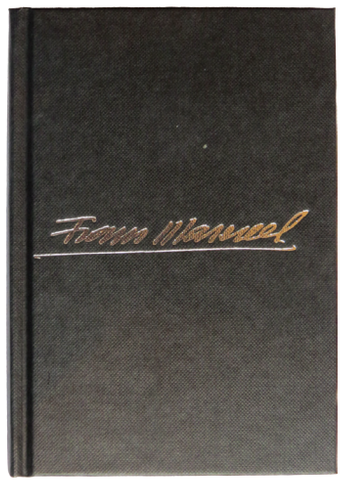
Notes: Printed card enclosure. A sculpture sample entitled *Sculptor's Samples* with make-up, tobacco and ash (which has discoloured the card), hair, coat and shirt and breakfast. With five photographs in folder on inside cover.





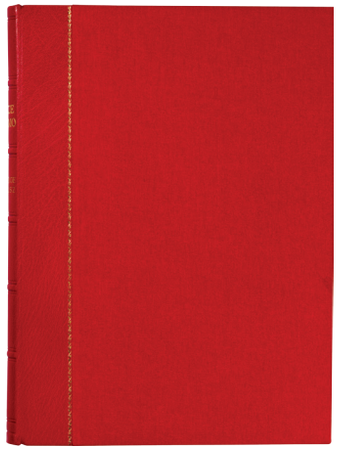
011 – MM2
The Idea* and *Story Without Words
Frans Masereel
Shambhala Redstone Editions; Boston, MA, USA
2000
166mm
unpaged

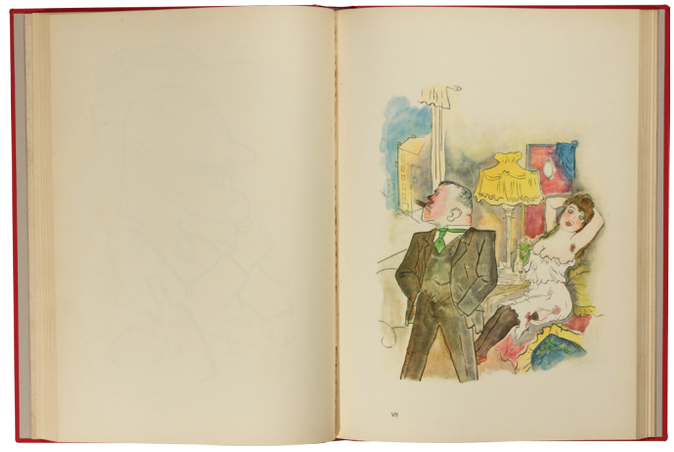
Notes: A boxed trade edition. *The Idea*: a novel told in 83 woodcuts, *Story Without Words:* a novel told in 60 woodcuts. Works issued back-to-back and inverted; book, 1 sheet (43 x 64 cm. folded to 11 x 17 cm.) and 4 postcards (12 x 16 cm.) issued in box. First work originally published: *Die Idee*, Geneva: Albert Kundig, 1920. 2nd work originally published: *Geschichte ohne Worte*. Munich: Kurt Wolff, 1924.



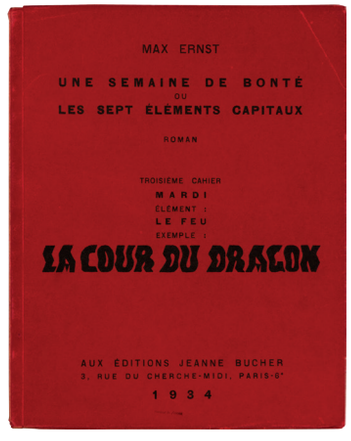
012 – MM2
Ecce Homo
George Grosz
Der Malik Verlag; Berlin, Germany
1923
354mm
84pp
Edition: One of 12 copies (Edition C)

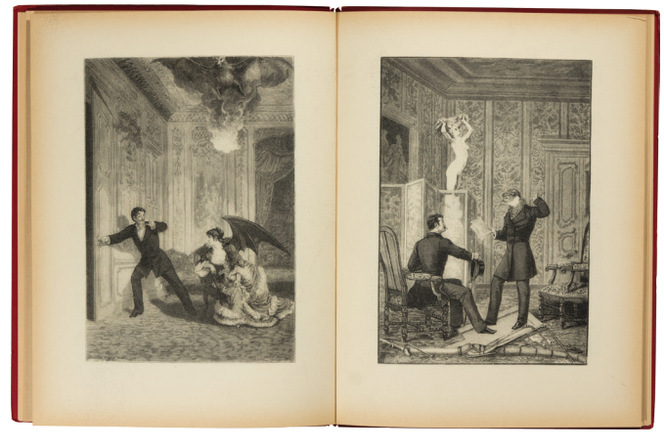
Notes: There are five editions of this book. Premier Edition A, nos: I – L: 16 aquarelles and 84 lithographs with each leaf inserted individually in Matt, handwritten signature by the artist. Premier Edition BI, nos: 1 – 100. Only the 16 aquarelles individually preserved in half vellum folder each sheet handwritten signature by the artist. Edition BII, as edition B1 but unsigned. Edition C, as edition A, but unsigned bound in card covers and tape. Edition D, only the 84 lithographs bound in colour card covers. This book is from Edition C: 84 Black & White lithographic plates and 16 colour aquarelle plates, unsigned.



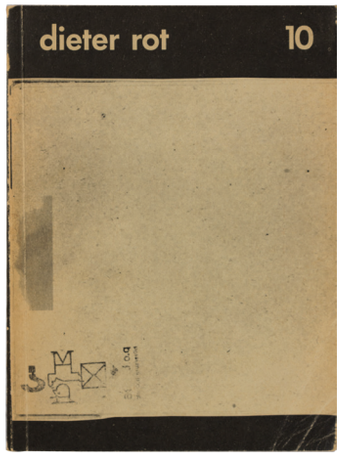


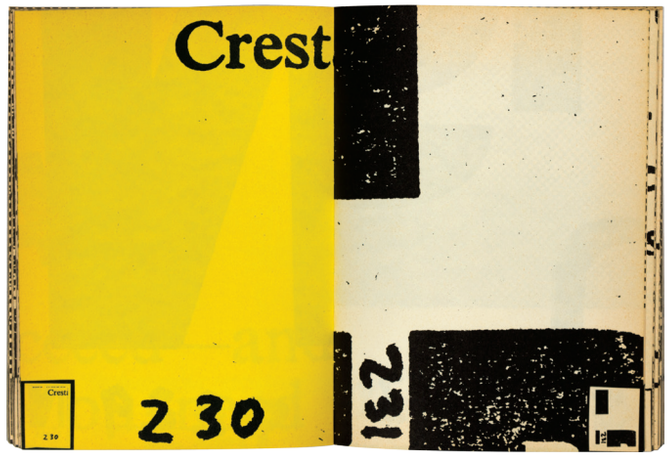
013 – MM2
Une Semaine de Bonté
ou Les Sept Éléments Capitaux (Roman)
Max Ernst
Aux Éditions Jeanne Bucher; Paris, France
1934
280mm
unpaged
Edition: #591, 592, 592, 591 & 592/816





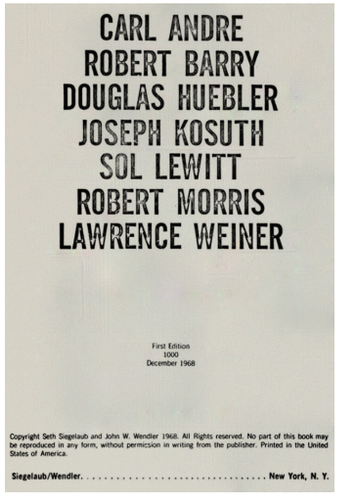
Notes: Ernst created the 182 collages of *Une Semaine de Bonté* by cutting up and reorganizing illustrations from Victorian novels, encyclopaedias, wood engravings, natural science journals and other books. He arranged the images to present a dark, surreal world mirroring contemporary Surrealist themes. The work originally appeared in five volumes, divided into seven sections named after the days of the week, beginning with Sunday. Each of the sections is associated with an element, and is provided with an example of that element and an epigraph. 1. Magenta (Mauve) covers. *Premier Cahier. Dimanche. Élément: La Boue. Example: Le Lion de Belfort.* 2. Green covers. *Deuxième Cahier. Lundi. Élément: L'Eau. Example: L'eau.* **3. Red covers. *Troisième Cahier. Mardi. Élément: Le Feu. Example: La Cour du Dragon.m* (shown here)** 4. Blue covers. *Quatrième Cahier. Mercredi. Élément: Le Sang. Example: Oe Dipe (Oedipe).* 5. Yellow covers. *Dernier Cahier. Jeundi. Élément: Le Noir. Example: Le Rire du Coq; L'ile de Paques; Vendredi. Élément: La Vue. Example: L'interieur de la Vue; Samedi. Élément: Inconnu. Example: La Clé de[s] Chants.* In Yellow drop-back box with red leather label. Translation of title: *A Week of Kindness or The Seven Capital Elements.*

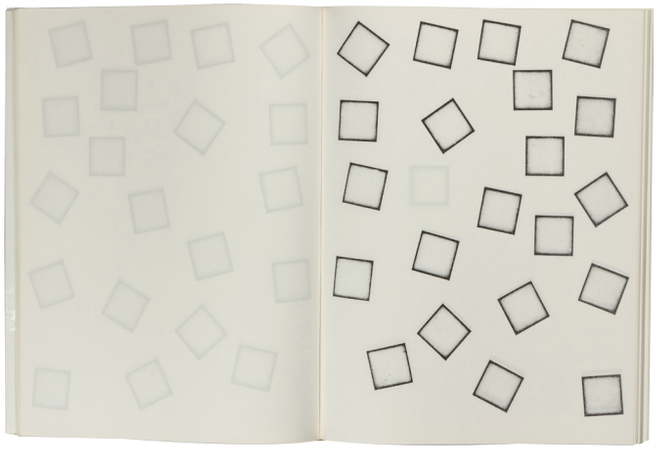




014 – MPM3
Gesammelte Werke (Collected Works) Band 10
Daily Mirror Book
Dieter Roth (a.k.a. Diter Rot) (Karl-Dieterich)
Edition Hansjörg Mayer; Köln, London, Reykjavik
1970
230mm
unpaged
Edition: One of 1000 copies

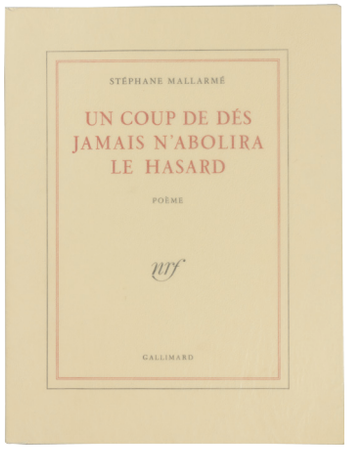
Notes: Variant of *Square Book* published by de Jong Hilversum 1961. This book was published in summer 1970. The first edition of 1000 copies of which 200 copies and numbered and signed in hardcover.
© Dieter Roth Estate. Courtesy Hauser & Wirth.

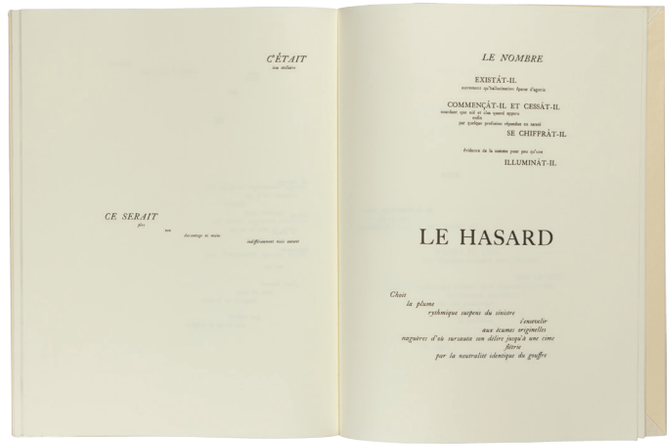




015 – MPM3
Xerox Book
Carl Andre (contributor)
Robert Barry (contributor)
Douglas Huebler (contributor)
Joseph Kosuth (contributor)
Sol LeWitt (contributor)
Robert Morris (contributor)
Lawrence Weiner (contributor)
Seth Siegelaub (published by)
John W. Wendler (published by)
Siegelaub/Wendler; New York, NY, USA
1968
278mm
unpaged
Edition: One of 1000 copies

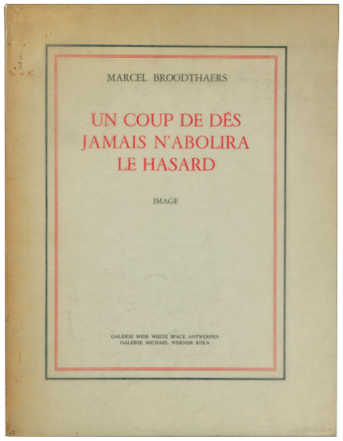
Notes: First edition. Each artist has contributed 25 Xeroxed pages in addition to the leading page with the artist's name. The Robert Barry contribution is named *One Million Dots*. With white wrappers covered with glassine with the artists' surnames on the spine. Housed in a black drop-back box. **(Shown here: Carl Andre).**

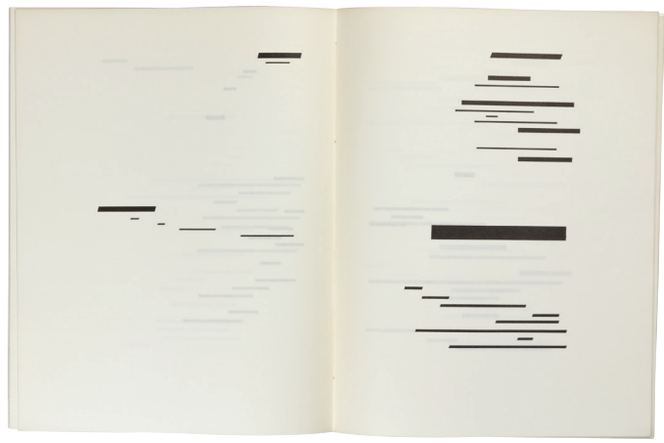




016 – MM2
Un Coup de Dés Jamais N'abolira le Hasard
Poème
Stéphane Mallarmé
NRF; Paris, France
2006 [1914]
325mm
unpaged
ISBN: 2-07-073649-0

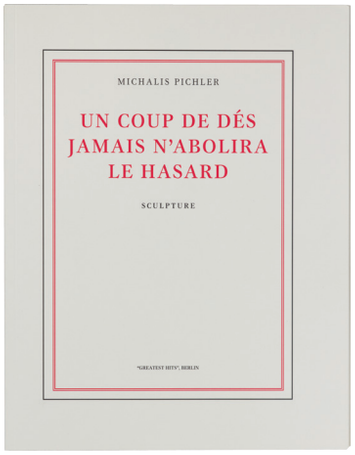
Notes: *Reproduit et achevé d'imprimer par l'imprimerie Floch à Mayenne, le 26 Janvier 2006. 1er dépôt légal: Juillet 1914.* [This is a facsimile (with the original Preface) of the original 1914 edition published by Éditions Gallimard]. See cat no: 018 – OC4.





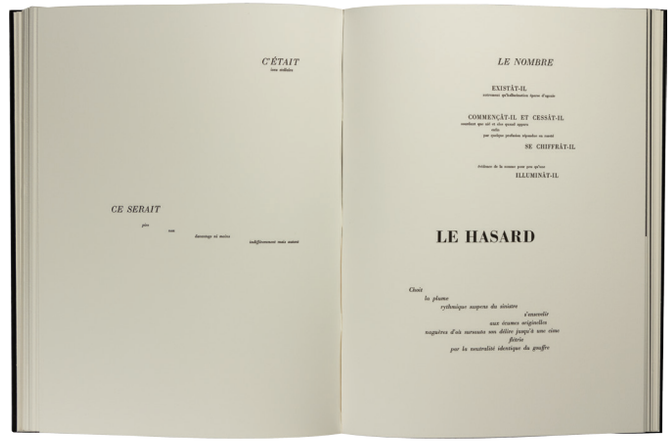
017 – MPM3
Un Coup de Dés Jamais N'abolira le Hasard
Image
Marcel Broodthaers (book artist)
Stéphane Mallarmé
Galerie Wide White Space and Galerie Michael Werner; Antwerpen, Holland and Köln
1969
325mm
unpaged
Edition: One of 90 copies

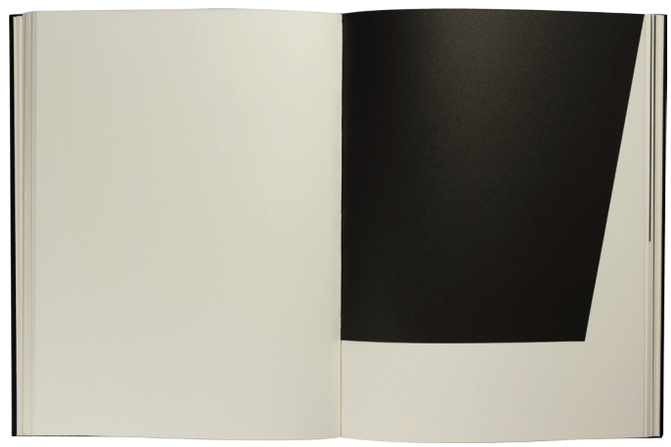
Notes: This image was pulled on 25 November 1969 in Antwerp. 10 copies on anodised aluminium numbered I to X, and 90 copies on mechanographical transparent paper numbered 1 to 90. The whole constituting an original edition. The model for this approximate image is the original edition of the poem *A Throw of the Dice will Never Abolish Chance* by Stephane Mallarmé, published in 1914 by the *Librairie Gallimard*. This work is a homage to the 1887 modernist poem of which Broodthaers wrote: "Mallarmé is at the source of modern art. … He unwittingly invented modern space". Mallarmé's poem proposed to liberate language from conventions of space and typography by stretching sentences across spreads and using multiple typefaces to abstract both form and content. In designing his edition, Broodthaers blocked out the lines of the original work with solid black bars of varying width, dependent on the original type size, turning the original text into an abstract image of the poem (Broodthaers also replaced the word *Poème*, on the title page, with *Image*). Mallarmé's poem was published in three different editions with varying paper types; Broodthaers copied this approach: one with translucent paper, one with standard paper, and one on individual aluminium plates.



018 – OC4
Un Coup de Dés Jamais N'abolira le Hasard
Sculpture
Michalis Pichler (book artist)
Stéphane Mallarmé
Greatest Hits; Berlin, Germany
2014
350mm
unpaged
Edition: #2/10
ISBN: 2-07-073649-0

Notes: Boxed set, Edition and signed "M.P." with a separate title page. All housed in a grey cardboard box with lid held by grommets.
1. Centenary anniversary facsimile edition, published by Gallimard, (2014) of the original (1914), see: cat no: 016 – MM2
2. *Sculpture* by Michalis Pichler. Paper edition. (Edition of 500) ISBN: 3-978-86874-001-1
3. *Sculpture* by Michalis Pichler. Transparent edition. (Edition of 90) ISBN: 3-978-86874-002-8. #32/90. [Signed M.P.] (shown here)
4. *Sculpture* by Michalis Pichler. Perspex edition.
Like the Broodthaers (see cat no: 017 – MPM3) Pichler replaced the word *Poème*, on the title page, with *Sculpture*. Mallarmé's poem was published in three different editions with varying paper types; Pichler copied this approach: one with transparent paper, one with standard paper, and one on individual Perspex plates.



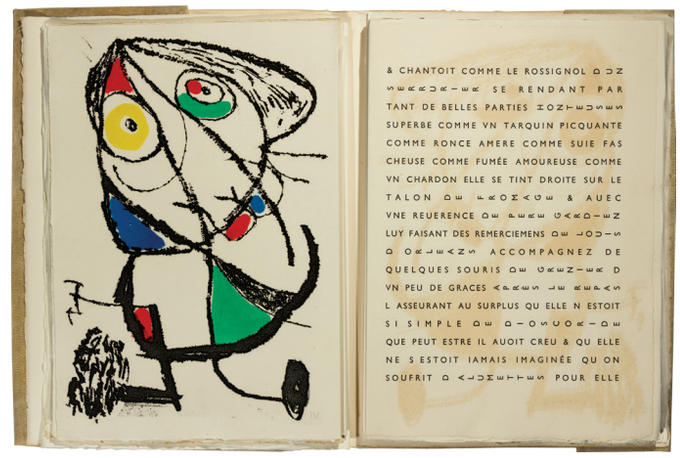


019 – MPM3
Un Coup de Dés
A Throw of the Dice
Ellsworth Kelly (lithographs by)
Stéphane Mallarmé
Limited Editions Club; New York, USA
1992
440mm
unpaged
Edition: #214/300
Inscription: Signed by the artist

Notes: Illustrated with black and white lithographs. Full black morocco, spine gilt-lettered. Black fleece-lined drop-back box. Printed by Daniel Keleher at Wild Carrot Letterpress in Hadley, Massachusetts on Velin BFK Rives paper. The book was hand-set in Monotype Bodoni by Dan Carr and Julia Ferrari at Golgonooza Letter Foundry. Bruce Porter of Trestle Editions in New York City Printed the lithographs on BFK Rives paper. This project was coordinated by Jack Shear. Insert of The Limited Editions Club: Series 53, Volume 1. Number 566, November, 1992 and a pamphlet giving an English translation by Daisy Aldan.

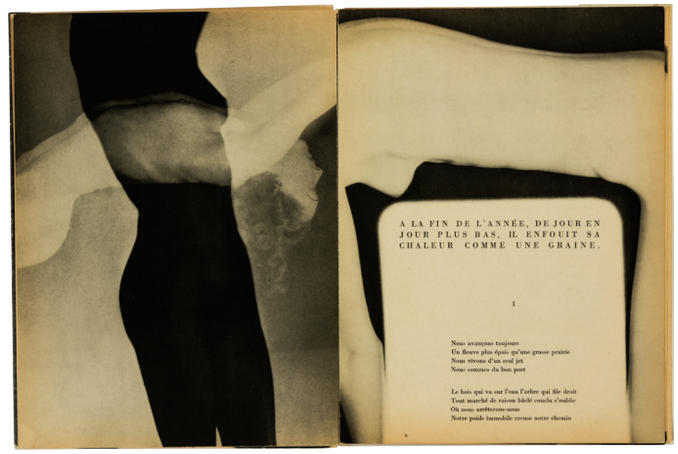
020 – MM2
La Fin du Monde filmée par l'Ange N.-D.
Fernand Léger (illustrated by)
Blaise Cendrars (text by)
Editions de la Sirène; Paris, France
1919
318mm
unpaged
Edition: #548/1200

Notes: Illustrated with 22 pochoirs, 6 with line-block reproductions of ink drawings. Bound in original publisher's illustrated wrappers. Preserved in a new yellow clam-shell cloth box. One of the key illustrated books of the twentieth century, Legér's *La Fin du Monde* is the essence of modernity. The text was designed as a film script by Blaise Cendrars. The *mise-en-page* [page layout] and the colour Legér illustrations, combining Cubism and Futurism.



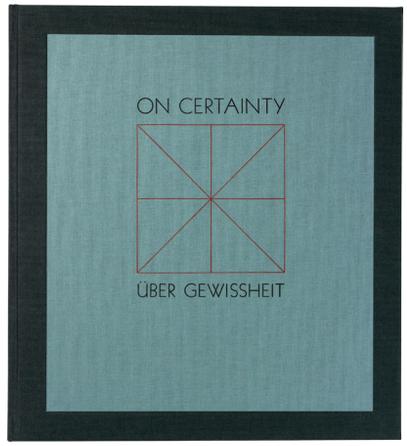
021 – MM2
Le Courtisan Grotesque
de Cramail dit Comte
Joan Miró
Ilia Zdanevich (Iliazd) (typography by)
Adrian de Monluc
Le Degré Quarante-et-un; Paris, France
1974
465mm
unpaged
Edition: #71/95

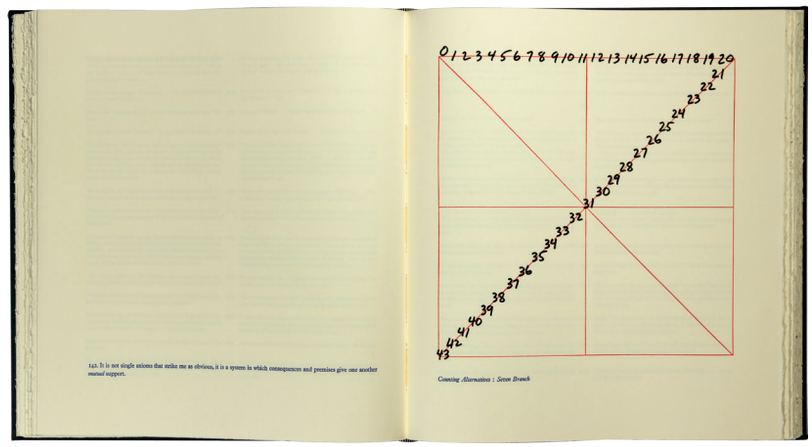
Notes: Handmade paper wrapper - Parchment wrapper (with title on cover) - paper chemise - single folded blank signature - 15 double-page signatures with text and illustrations - single folded blank signature. Housed in a beige linen slipcase. Elizabeth Phillips' catalogue, Spring 1996 states "This is a remarkable collaboration between Miro and Iliazd. Considered to be one of Miro's most successful illustrated books, it is richly illustrated with his colorful and whimsical etchings. Iliazd was an extraordinary figure in the history of the *Livre d'artiste*. His distinguished editions are characterized by their innovative typography, unique design and unusual choice of text. This is the last book published by Iliazd. Monluc, a seventeenth century French writer Iliazd rediscovered, wrote the sardonic tale of an unattractive royal court attendant which Miro illustrated with court humour. The text is printed horizontally and vertically creating a visual rhythm so that the reader is physically engaged while reading the book".



022 – MM2
Facile
Man Ray (photographs by)
Paul Eluard (poems by)
Editions G. L. M.; Paris, France
1935
250mm
unpaged
Edition: #677/1200

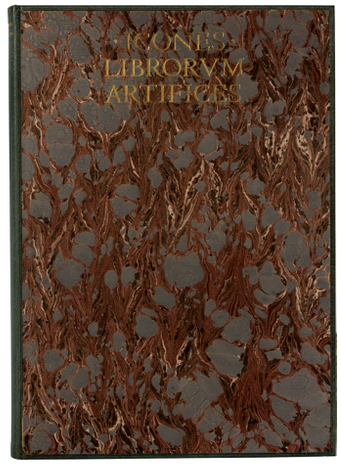
Notes: Man Ray was born as Emmanuel Radnitzky in South Philadelphia, Pennsylvania, U.S. in 1890. Portfolio in a chemise, housed in an elaborate black sliding slipcase: The book slides into a cover which, in turn, slides into a further cover.

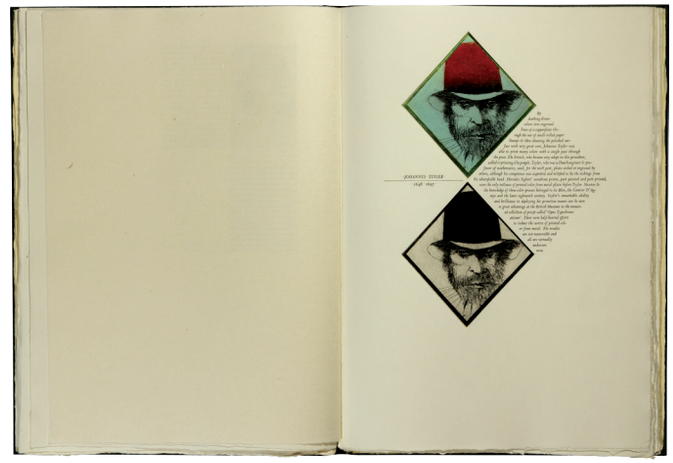




023 – MPM3
On Certainty
Über Gewissheit
Mel Bochner (prints by)
Ludwig Wittgenstein (author)
Arion Press; San Francisco, CA, USA
1991
377mm
unpaged
Edition: #158/326
Inscription: Signed by the artist

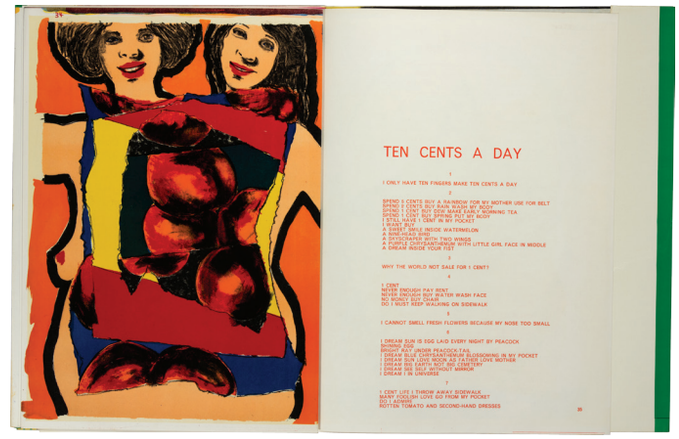
Notes: Bound in dark blue cloth over boards with inset light blue cloth titling panels on the covers and spine. In a slipcase with label on spine. With the prospectus laid in. Introduction by Arthur C. Danto, translated by Denis Paul, edited and translated by G. E. M. Anscombe and edited with a preface by G. H. von Wright.

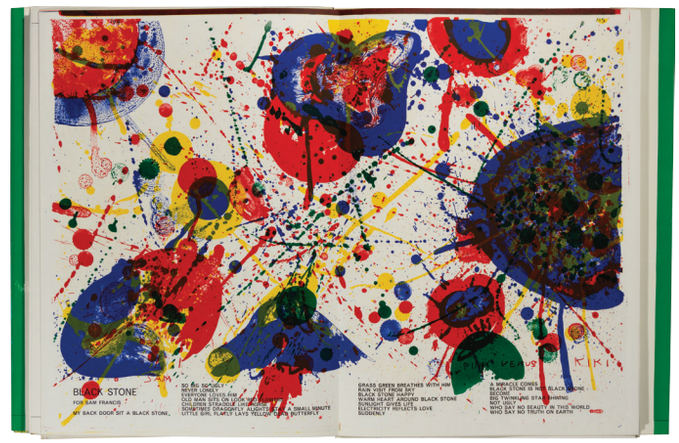




024 – MPM3
Icones Librorum Artifices
Being Actual, Putative, Fugative &
Fantastical Portraits of Engravers, Illustrators &
Binders
Leonard Baskin
The Gehenna Press; Leeds, MA, USA
1988
407mm
unpaged
Edition: #28/40
Inscription: Signed by the artist

Notes: The edition is arranged as follows: three copies, numbered 1-3, have a second suite of the etchings, three watercolours and 2 copperplates; five copies, numbered 4-8, have a second suite & copperplates; copies bearing numbers 9-40 comprise the regular edition. Each plate is numbered and signed by Baskin. Bound by Gray Parrot with marbled covers. Nevertheless, this edition has a complete hand coloured suite of the plates laid in a chemise and placed in a drop-back box. This particular copy of *Icones* was created by private arrangement with Leonard Baskin.



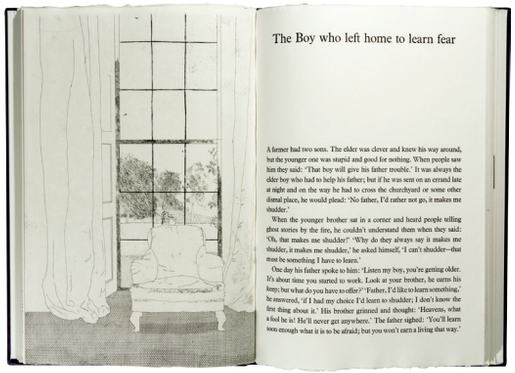


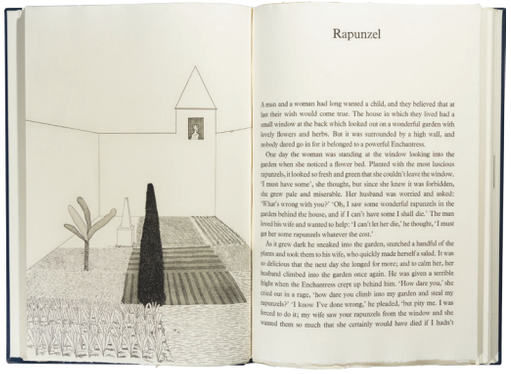
025 – MPM3
1c Life
Walasse Ting (poems by)
Various artists (see notes)
E. W. Kornfeld, Bern, Switzerland
1964
410mm
171pp
Edition: One of 2000

Notes: An unbound elephant-folio containing 62 original lithographs made by 28 European and American artists with 62 letterpress poems by Walasse Ting and set in multi-colored inks. The 172 page portfolio was written by Walasse Ting and edited by Sam Francis. The lithographs are by Walaase Ting (6 lithos); Pierre Alechinsky (5 lithos); Karel Appel (5 lithos); Enrico Baj (2 lithos); Alan Davie (2 lithos), **Sam Francis *Pink Venus Kiki* (shown here)** + 5 other lithos; Robert Indiana (2 lithos); Asger Jorn (2 lithos); Roy Lichtenstein (Cover + 1 litho); Joan Mitchell; Claes Oldenburg (3 lithos: "Parade of Women" & "All Kinds of Love 1 & 2"); Mel Ramos (2 lithos), Robert Rauschenberg (2 lithos); Joan Mitchell, Allan Kaprow, Rinehound, Jim Dine, Jean-Paul Riopelle, James Rosenquist; Antonio Saura, Kimber Smith, K.R.H. Sonderberg, Bram Van Velde; Oyvind Fahlstrom, Andy Warhol, and Tom Wesselmann (2 lithos).

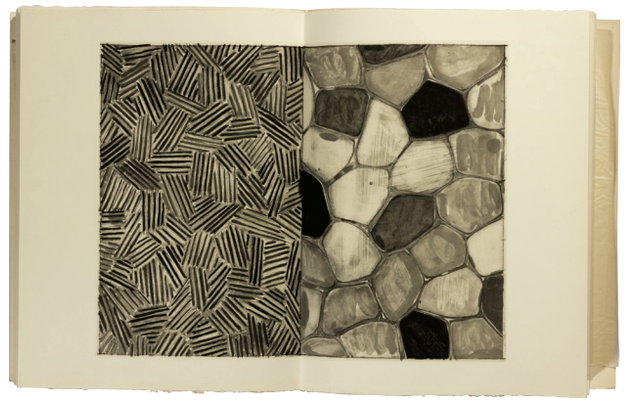
026 – MPM3
David Hockney
"Home" from "Illustrations for Six Fairy Tales from the Brothers Grimm" (Left)
1969
Etching
Edition of 100 Portfolio and 100 Book-C
43.8 x 31.1 mm
© David Hockney

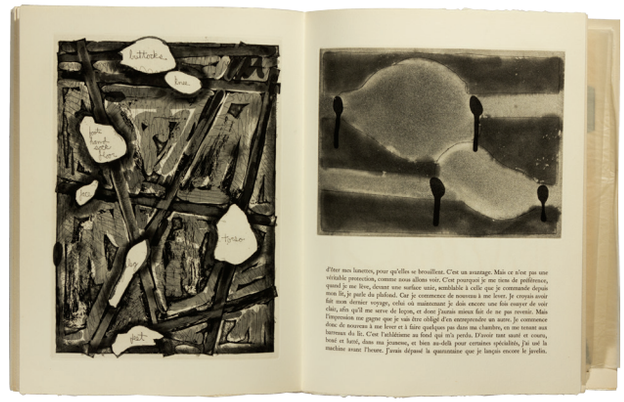
David Hockney
"Rapunzel Growing in the Garden" from "Illustrations for Six Fairy Tales from the Brothers Grimm" 1969 (Right)
Etching
Edition of 100 Portfolio and 100 Book-A
69.2 x 45.1 mm
© David Hockney





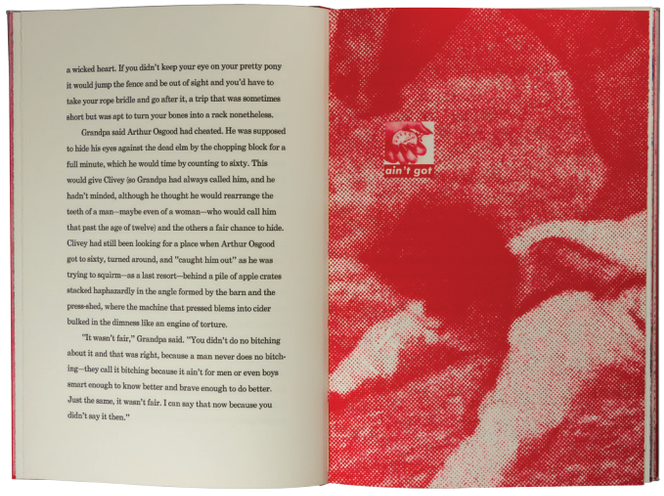
027 – MPM3
Fizzles (Foirades)
Jasper Johns (etchings by)
Samuel Beckett (author)
Petersburg Press S. A., London, UK
1976
330mm
unpaged
Edition: #233/250
Inscription: Signed by the artist and the author.





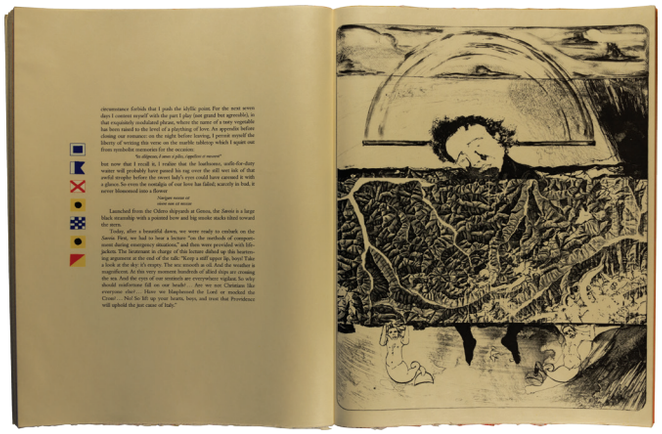
Notes: Bilingual: English and French. This book contains five texts by Samuel Beckett and 33 etchings by Jasper Johns. The French texts first appeared in 1972; the English texts were written by Samuel Beckett in 1974 for this collaboration. The etchings were made by Jasper Johns and proofed and printed by hand at the Atelier Crommelynck in Paris in 1975 and 1976. The publication was edited by Vera Lindsay. The paper, watermarked with the initials of Samuel Beckett and the signature of Jasper Johns, was handmade by Richard de Bas in the Auvergne. The type was set in Caslon Old Face 16pt. and hand printed by Fequet and Baudier in Paris. The binding was conceived and executed by Rudolf Rieser in Cologne. The book is bound in handmade paper and boxed in linen, with an internal lining of colour lithographs by Jasper Johns. Individually dedicated. Housed in a drop-back box with a purple tassel.

028 – MPM3
My Pretty Pony
Barbara Kruger (illustrated by)
Stephen King (text by)
May Castleberry (produced by)
Alfred A. Knopf Library for the Fellows of the Whitney Museum of American Art; New York, USA
1988
515mm
unpaged
Edition: One of 250 copies of 280
Inscription: Signed by the artist and the author.



Notes: Illustrated with nine colour lithographs and 14 screenprints by Barbara Kruger. Large folio, bound in crushed aluminium over morocco spine, with a clock set into the front cover, in a cloth drop-back box. Lithography by Maurice Sánchez at Derrière L'Etoille Studios. Text handset in Century Schoolbook and printed on Rives paper at A. Colish under the supervision of Jerry Kelly. Bound at Booklab under the supervision of Craig Jensen.

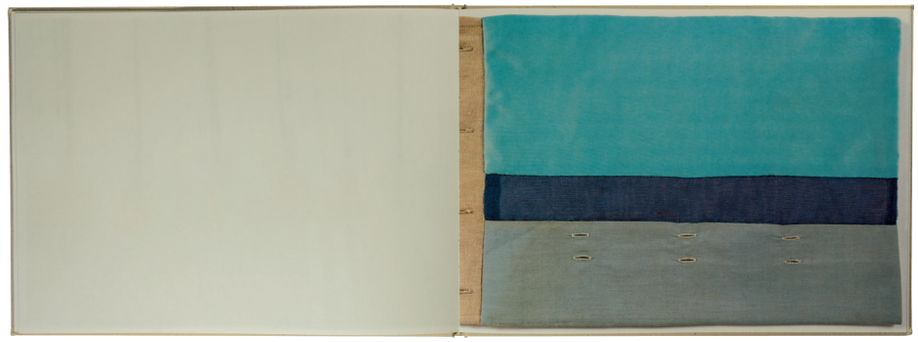
029 – MPM3
The Departure of the Argonaut
Francesco Clemente (illustrated by)
Alberto Savinio (text by)
Petersburg Press; London, UK
1986
650mm
unpaged
Edition: #161/200

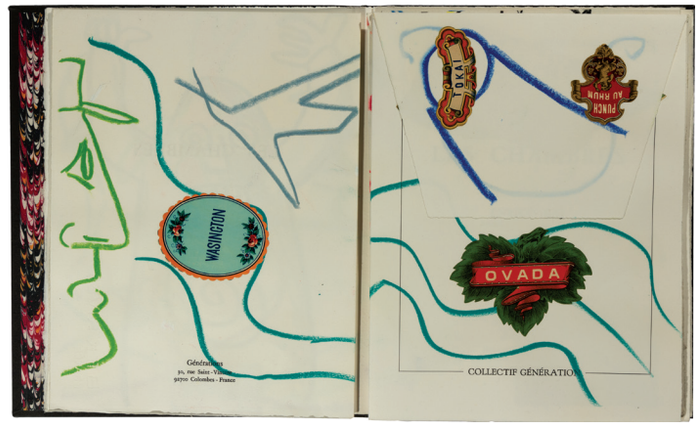


Notes: The bound book includes five chapters and an original epilogue, fifty double page spreads of text, interwoven with lithographs, 65 x 100 cms, 34 in colour, 16 in black, on Japanese *Okawara Kozo* paper for both block and binding, and boxed in a beige linen folio. The pages are bound Japanese style with the fold at the fore-edge and each folded page has a liner between the folded page. The complete text *La partenza dell'argonauta* of Alberto Savinio written in 1917, and translated into English for this publication in 1986 by George Scrivani. The portfolio of text and image is unbound and boxed with a folded sheet of the Translator's Note laid in. The pages are not numbered despite the colophon stating they are.

030 – MPM3
Ode a la Bièvre
Louise Bourgeois
Zucker Art Books; New York, USA
2007
300mm, oblong
unpaged
Edition: One of 1895 copies
ISBN: 978-0-9790321-2-7

Notes: Based on a unique fabric and colour lithograph book of the same title made in 2002 by Louise Bourgeois. In a card slipcase with the author's name in blind on the cover.

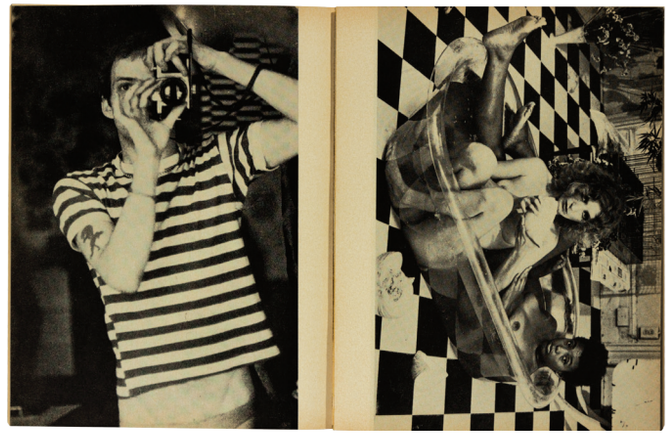




031 – MPM3
Les Chambres
Enrico Baj (illustrated by)
Maryline Desbiolles (text by)
Francis and Jean- Marc Mérat; Paris, France
1991
335mm
unpaged
Edition: #1/8
Inscription: Signed by the artist

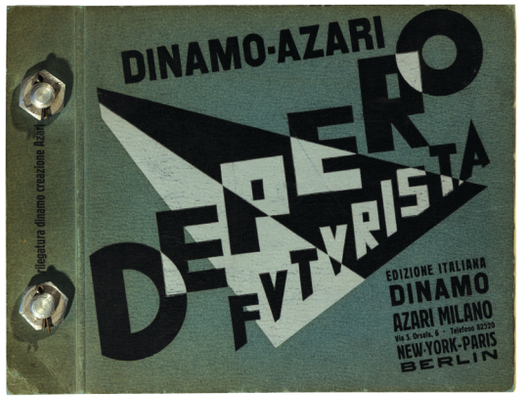
Notes: This version of the narrative by Maryline Desbiolles was composed by hand body Garamond 24 and printed by Francis and Jean-Marc Mérat in Paris in September 1991 for the *Collective Generation* exhibition at the National Library of Canada (late 1991). 7 folio signatures in a titled wrap-around folder with the title, author and artist on the spine. All enclosed in a marbled chemise within a slipcase.

032 – MPM3
Stockholm Museum
Andy Warhol
Andy Warhol (edited by)
Moderna Museet; Stockholm, Sweden
1968
269mm
unpaged
Edition: Unknown



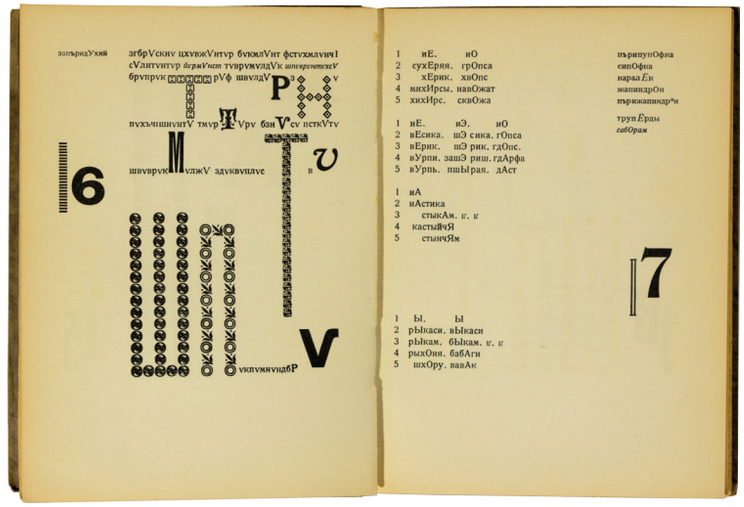
Notes: This book was published on the occasion of the Andy Warhol exhibition at Moderna Museet in Stockholm February - March 1968. From the Ursus catalogue #247, item 129: "15 pages of quotations from the artist followed by hundreds of full-page black & white photographs and illustrations. First edition. With neon flower wallpaper wrappers and printed on kraft paper, this book sustains Warhol's belief 'I never read, I just look at pictures'". Housed in an orange drop-back box with title in leather inlaid on the spine. Edited by Kasper König, Pontus Hulten, and Olle Granath.

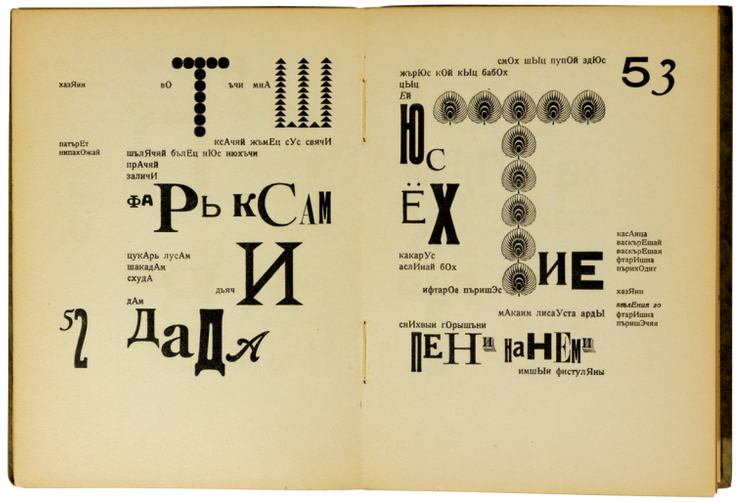
033 – See page 213



034 – MM2
Depero Futurista
1913-1927
Fortunato Depero
Fedele Azari
Edizione Italiana Dinamo Azari; Paris, New-York, Milano, Berlin
1927
243mm, oblong
unpaged
Edition: #341/1000

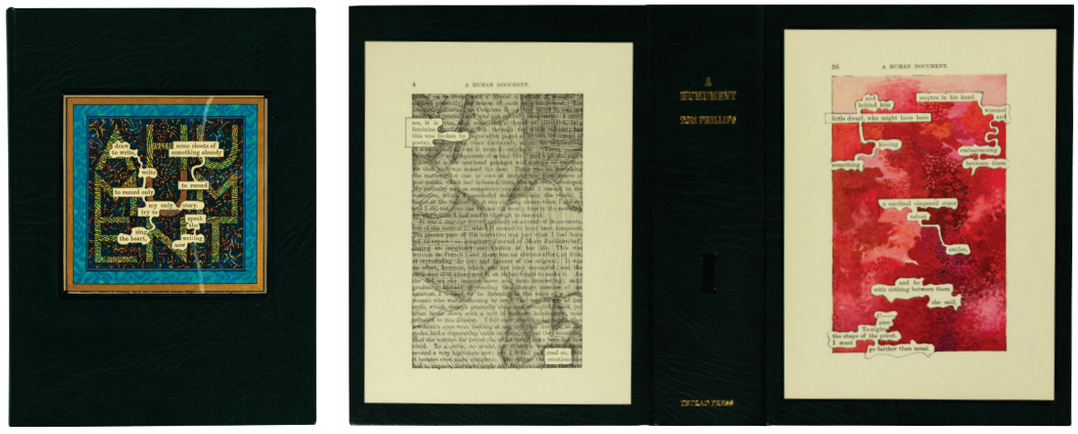
Notes: The famous *Bolted Book*. Housed in a green drop-back box with the title on the spine. The box provides an indentation to house the bolts. Binding by Dinamo. Printed on various paper stocks, of which some are coloured; most versos blank. Illustrated with 28 halftone plates in text, 2 in colour. Line-block illustrations and typographic designs throughout, many printed in red and black. *Depero Futurista* exemplifies many of the Futurist innovations: witty typographical effects, the use of coloured inks and decorated paper and the dynamo binding.





035 – MM2
Lidantiu Faram
Lidantiu as a Beacon (Le-Dantyu as a Beacon)
Ilia Zdanevich (Iliazd)
Naum Granovskii (cover by)
41°; Paris, France
1923
192mm
61pp
Edition: #219/530

Notes: With glassine wrappers; in a card chemise and housed in a drop-back box with label: *Ledentu as Beacon*. This copy has an elaborate inscription on the front endpaper: Donald Emerich, Duncan Black Emrich dated 7/XII/44. Uncut. Bound in original grey wrappers with collage by Naoum Granovsky (Naum Granovskii) on onlaid gold and silver paper, cork and synthetic material. Text includes letterpress typographic designs by Iliazd who published the play shortly after he moved to Paris from Russia. Elizabeth Phillips's catalogue remarks state that "while the colophon states that 530 copies were made, only about 150 are said to have been printed". "A masterpiece of the Russian poetic avant-garde" (Johnson:25). "Ilyazd's *Lidantiu Faram* is the last and most fully-realised of his five dramatic works. The text is remarkable typography, and the stunning collage cover by Granovskiy marks 'a moment of synthesis and a culminating point in his formal experiments' (Isselbacher:37). "Each page of this book offers itself as a picture that is, as pure 'graphism', exhibiting a typographical repertory so vast that it defies inventory. Furthermore, so playful is its organization that some of the pages virtually defy reading, breaking as they do with the linear conception of the text and forcing the reader to adopt a circular contemplation, to decipher in a back-and-forth manner more appropriate for viewing a picture. In *Lidantiu* Iliazd reached a high point in his development of ludic typography as an integral part of the modern page layout; it was a moment of synthesis and a culminating point in his formal experiments" (Isselbacher:126-27).



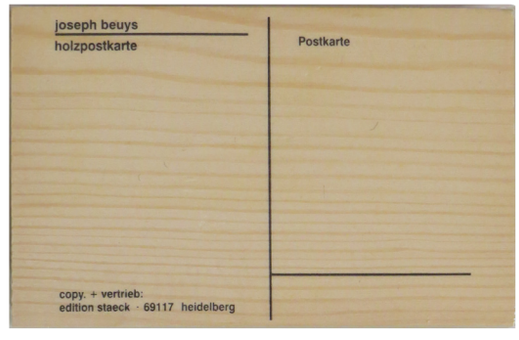
036 – MPM3
A Humument
A Treated Victorian Novel
Tom Phillips
Tetrad Press; London, UK
2013 [1970, 1973]
230mm
367pp
Edition: #4/5
Inscription: Signed by the artist

Notes: Two volumes in divided black slipcase. This is a special presentation of the first version of *A Humument*. It celebrates the fortieth anniversary of the completed publication by the Tetrad Press of the work's first issue, in parts, in 1973. The pages are here gathered together as the artist originally intended in a single binding comprising two leather bound boxes each featuring an original watercolour (also worked from *A Human Document*). The bindings are lined with facsimiles of those that ornament two 1896 editions of the novel. Each box also includes the spines of containers within which the Tetrad Press edition was issued. The Tetrad emblem appears in the leather inlay on the back of the second box. The two boxes are housed in a slipcase, the whole fabricated by Bookworks in 2013 to the artist's design.

A leaf inserted at the end of the contents includes a brief history of the Tetrad *A Humument*. The above image replaces (with a self-evident adaptation) an insert for the special limited hardback issue of the third Thames & Hudson edition. The first box, bound in green leather, contains loose pages 1-180. Colophon on a card illustrated with a watercolour painting contained in the pink folded card of the 1973 (1970) edition. The second box, bound in purple leather, contains loose pages 181-367, plus the brief history referred to above in a yellow folded cover. Both boxes have a watercolour drawing inset into a window in the front cover which is covered with Mylar. Volume 1 is round and volume 2 is square. A suite of forty additional pages suitable for framing is also included.

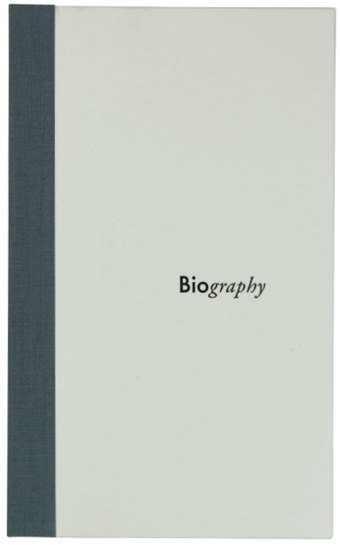
037 – MPM3
Filzpostkarte und Holzpostkarte
Joseph Beuys
TEdition Staeck; Heidelberg, Germany
n.d.
105mm and 95mm
unpaged
Edition: Unknown

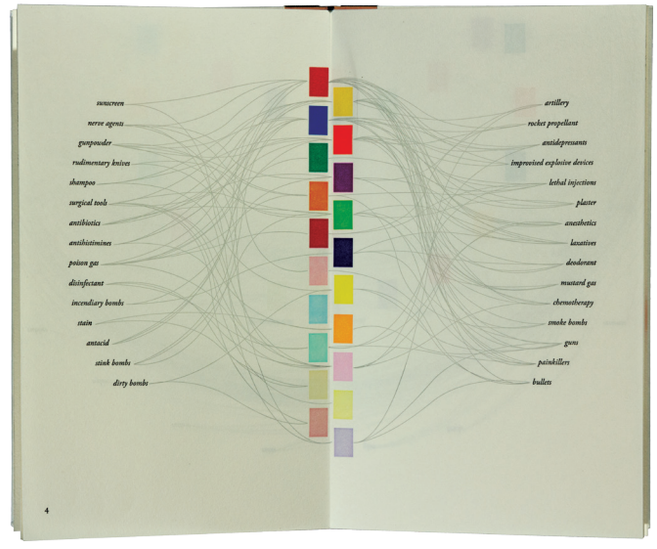
Notes: Two book objects in the form of postcards, the first made from felt (10mm thick) and the second from wood (30mm thick).



038 – C5-2/3
Biography
Sarah Bryant
Big Jump Press; Aurora, NY, USA
2010
222mm
9pp
Edition: #63/75
Inscription: Signed by the artist

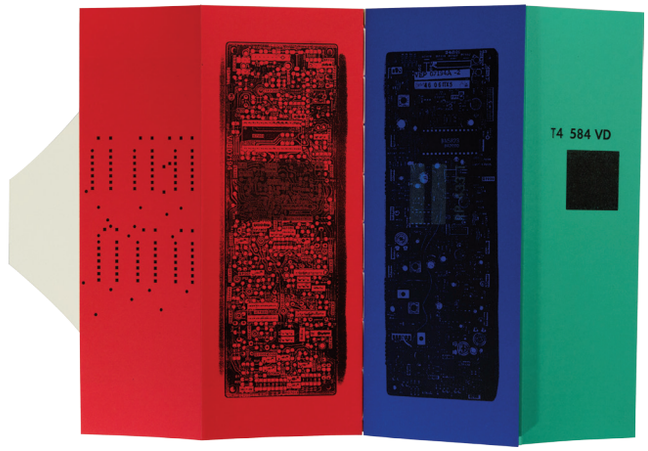
Notes: This book was printed from polymer plates and linoleum on Zerkall Book Vellum. Data concerning the chemical composition of the human body, the earth's crust, seawater, and a number of weapons, medicines, building materials and tools was pulled from a variety of online sources and proofed by Christopher Bailey in the Wells College Chemistry department. Grey solander box with blind design but no title on the spine.





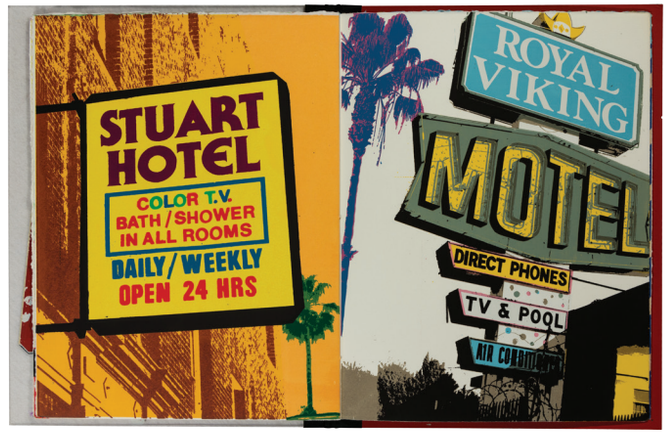
039 – C5-2/3
Kabelpoesie oder Farbenspiel
Karin Inner Ling (book artist)
Oskar Pastior (poems by)
Artist's publication; Aachen
2000
260mm
unpaged
Edition: #7/15
Inscription: Signed by the artist

Notes: With wrap-around card binding.



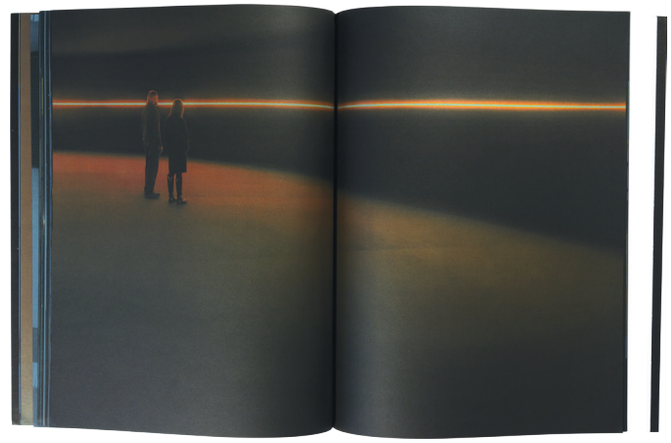
040 – C8-8
Saving Daddy's War
Joan Iversen Goswell
Artist's publication; Valencia, PA, USA
2003
248mm
unpaged
Edition: Unique
Inscription: Signed and dated by the artist.

Notes: Bound onto wooden boards with exposed spine. The front board has a label with the title in a brass fitting. Text with collage and rubber stamps. Housed in a wrap-around box (264mm) with black leather buckle and title on the front. Eraser stamps, rubber stamps, collage, digital images on paper. Exposed binding onto cards laced into wooden covers which have been distressed and into which holes have been drilled to simulate bullet holes. Front board with paper title label with metal surround. Handmade endpapers. Housed in a khaki cloth covered box with a black leather band and metal clasp, lined with black paper; red caution label at bottom of box base. Recessed paper title label on front.



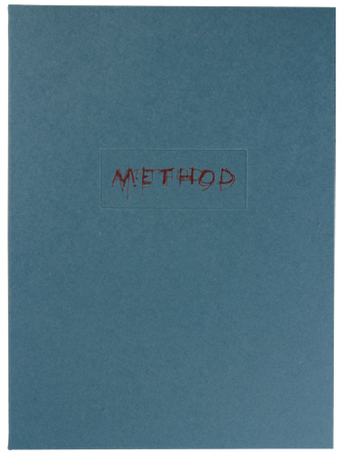
041 – C6-4/5/6
Franticham's Los Angeles Palm Trees
Franticham
Francis van Maele
Antic-Ham
Redfoxpress; Achill Island, Ireland
2014
350mm
unpaged
Edition: #2/69
Inscription: Signed by both artists.

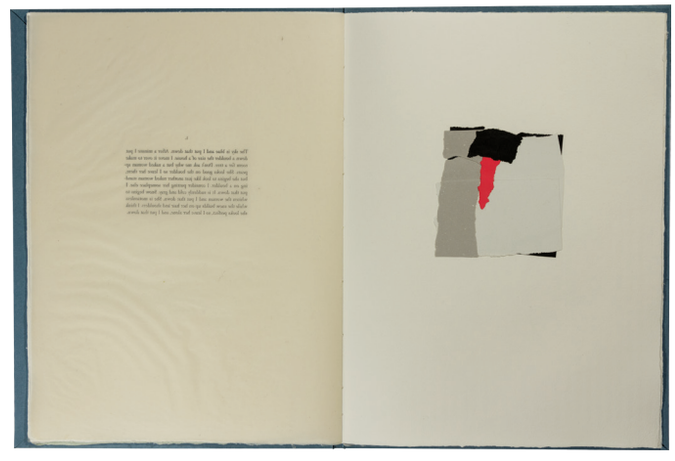
Notes: Screenprinted from photographs take in L.A. in 2013 and 2014 and printed on 250gr BFK Rives paper. With a Perspex front cover.



042 – C7-7
Olafur Eliasson: Contact
Olafur Eliasson (title and artist)
Irma Boom (designed by)
Flammarion. Foundation Louis Vuitton; Paris, France
2014
363mm
199pp
Edition: Unknown
ISBN: 978-2-08-135806-5

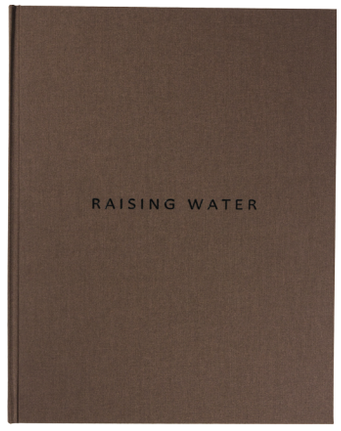
Notes: Published on the occasion of the inaugural exhibition at the Foundation Louis Vuitton in Paris: 17/12/14-16/2/15. Foreword by Bernard Arnault and Suzanne Pagé, interview by Laurence Bossé and Hans Ulrich Obrist. Essays by Bruno Latour. Jones, Peter Coles and Richard Sennett. Poem by Cia Rinne. Printed on matte-black pages in phosphorescent ink.

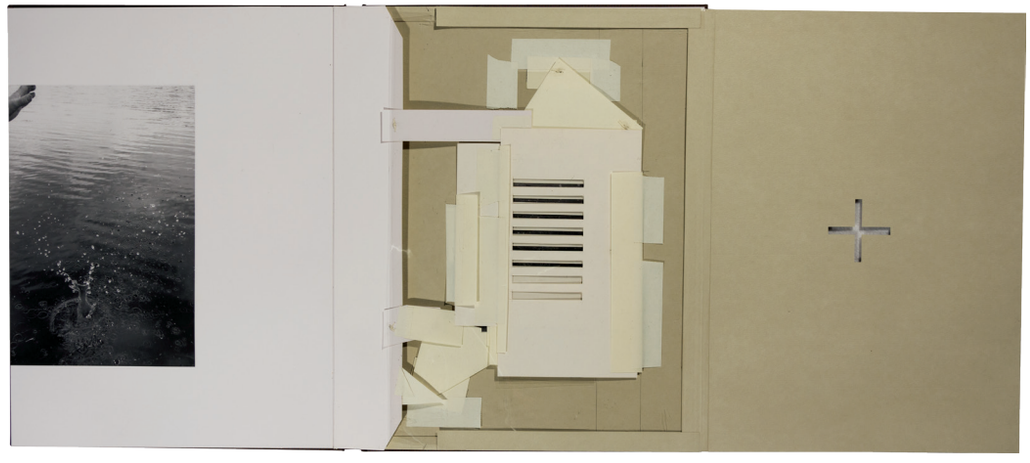




043 – C5-2/3
Method
Mark Strand
Dieu Donne Press; New York, USA
2013
395mm
unpaged
Edition: #5/10
Inscription: Signed by the artist

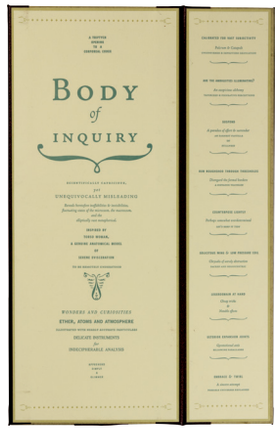
Notes: Housed in a grey paper slipcase. *Method* was written, designed and illustrated by Mark Strand. The two prose pieces he wrote for this edition are partnered with two of his collages created from paper he produced with the help of Susan Gosin at Dieu Donné Papermill. Meredith Walker cut and assembled the collages for the edition. The text, set in 13 point Strand Serif, was letterpress printed by Peter Kruty. Barbara Mauriello bound the edition using custom handmade paper designed by Mark Strand and produced by Paul Wong and Amy Jacobs.





044 – C6-4/5/6
Raising Water
Sjoerd Hofstra
Karen O'Hearn
ZET; Amsterdam & New York
2013
Edition: #3/15
Inscription: Signed by the artist

Notes: Movable book, with visible paper engineering, bound in linen, housed in a brown flip-top box with title on the spine.

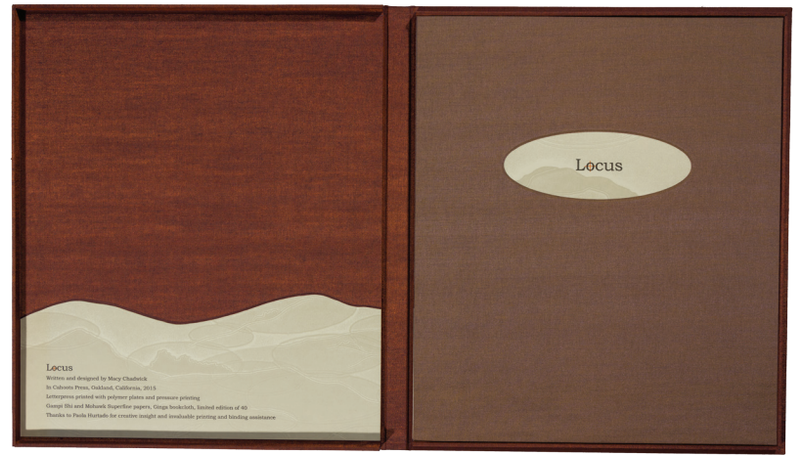


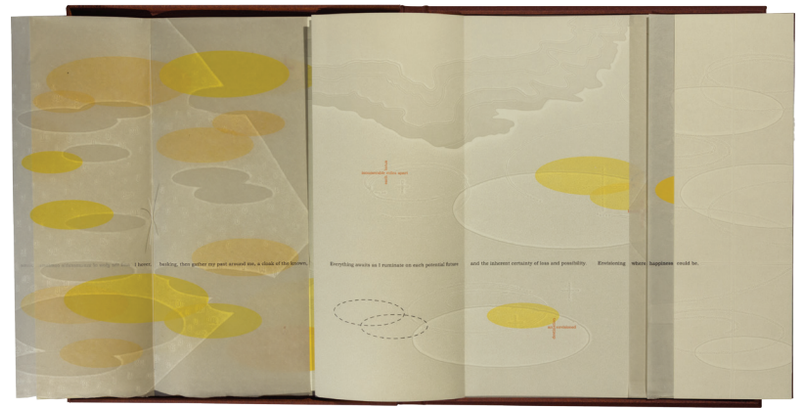
045 – C9-9
Body of Enquiry
A Triptych Opening to a Corporeal Codex
Casey Gardner
Set in Motion Press and Still Wild Books; Berkeley, CA, USA
2011
387mm
unpaged
Edition: #47/57
Inscription: Signed by the artist

Notes: A folded triptych bound in quarter brown leather. Letterpress printed on a Vandercook 4. The typefaces are Jenson and Whitney. The materials are Lettra, Filio, faux leather and Zanders Elefantenhaut.

046 – C5-2/3
Nachts' Stueck
Robert Schwarz (book artist)
Georg Trakl (text by)
Johann Wolfgang von Goethe (text by)
Artist's publication; n.p.
n.d.
370mm
unpaged
Edition: #1/12.
Inscription: Signed by the artist

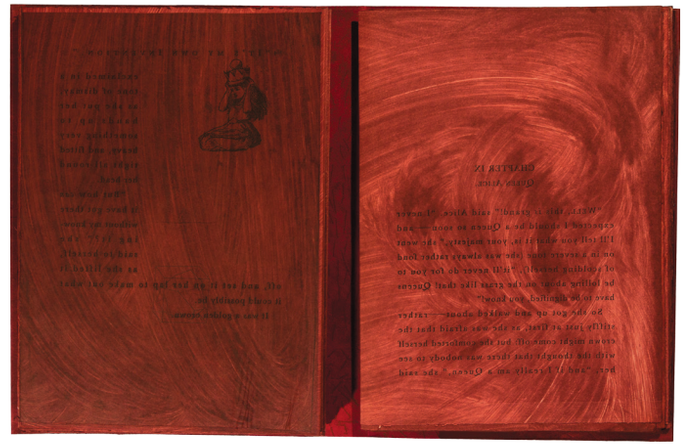
Notes: In two parts with texts by Johann Wolfgang von Goethe and Georg Trakl. Bound in flexible black leather covers. Silkscreen printed.





047 – C6-4/5/6
Locus
Macy Chadwick
In Cahoots Press; Oakland, CA, USA
2015
338mm
unpaged
Edition: #2/40
Inscription: Signed by the artist

Notes: Letterpress printed with polymer plates and pressure printing. Gampi Shi and Mohawk Superfine papers, Ginga bookcloth. In a red silk solander box with title inset into the cover.

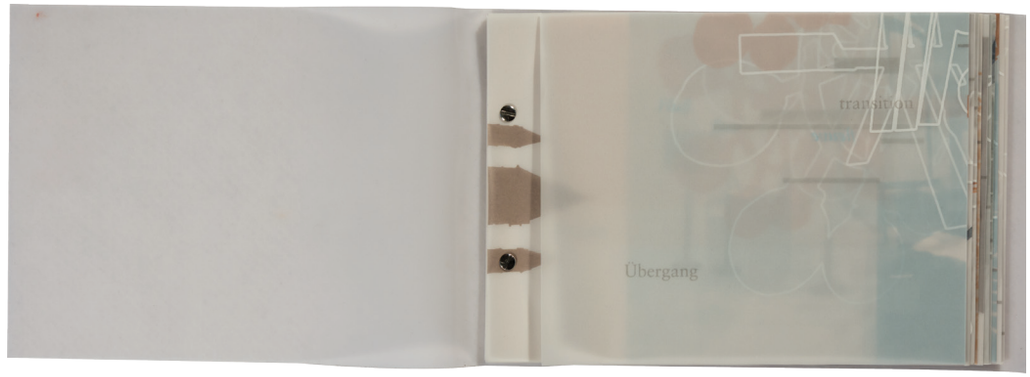


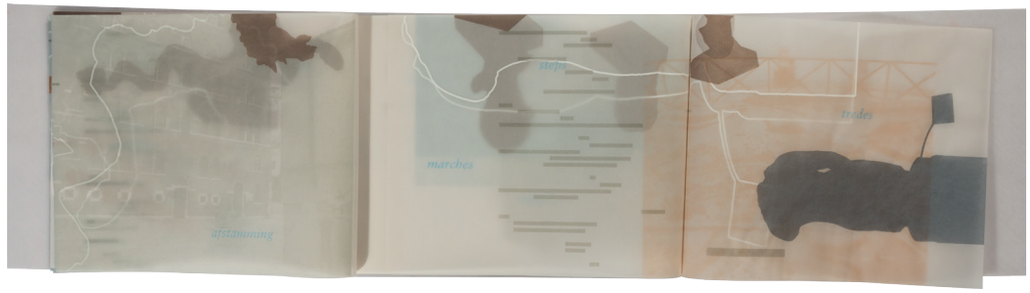
048 – C5-2/3
Through the Looking Glass and What Alice Found There
Didier Mutel (book artist)
Lewis Carroll (author)
Sir John Tenniel (illustrations after)
Artist's publication; Paris, France
2002
373mm
224pp
Edition: #35/40
Inscription: Signed by the artist

Notes: Original copper engravings by Didier Mutel. These engravings themselves include 42 (vol 1) and 50 (vol 2) illustrations by John Tenniel, the first illustrator of *Alice in Wonderland*. These copies are printed on 160 gram vélin d'Arches and 31 gram Sekishu-Shi Japanese paper. Each book is numbered and signed by Didier Mutel upon the date of the colophon. The entire volume is printed in mirror-image text but for the preface and colophon. Contained in a printed red slipcase.

049 – C5-2/3
Alice's Adventures in Wonderland
Didier Mutel (book artist)
Lewis Carroll (author)
Sir John Tenniel (illustrations after)
Artist's publication; Paris, France
2002
373mm
192pp
Edition: #35/40
Inscription: Signed by the artist

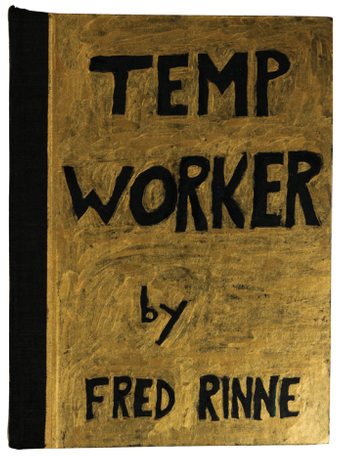
Notes: Original copper engravings by Didier Mutel. These engravings themselves include 42 (vol 1) and 50 (vol 2) illustrations by John Tenniel, the first illustrator of *Alice in Wonderland*. These copies are printed on 160 gram vélin d'Arches and 31 gram Sekishu-Shi Japanese paper. Each book is numbered and signed by Didier Mutel upon the date of the colophon. The entire volume is printed in mirror-image text but for the preface and colophon. Contained in a printed red slipcase.





050 – OC4
A Throw of the Dice will Never Abolish Chance
Ein Würfelwurf kan den Zufall Nicht Abschaffen
Daniela Deeg
Cynthia Lollis
Frans Masereel Centrum; Belgium
2011
347mm
unpaged
Edition: #15/18
Inscription: Signed by both artists.

Notes: This is a screenprinted artist's book that began with a word list started in 2001. For this book the list was revised, and both artists contributed new words to it offering a new perspective. The photographs were taken by the artists while working together over ten years. The artists quote in their book the 1897 poem by Stéphane Mallarmé, *Un Coup de Dés Jamais N'Abolira Le Hassard* as reinterpreted by the Belgian artist, Marcel Broodthaers in 1969. The paper is Cristalla Transparent from Romerturm FeinPapiere. The typeface is Sabon. Housed in a brown cardboard box with the title on the top and the colophon on the bottom. Screwpost binding with thick plastic covers.



051 – C7-7
Temp Worker
Fred Rinne
Artist's publication; San Francisco, CA, USA
2006
357mm
unpaged
Edition: Unique
Inscription: Signed and dated by the artist.

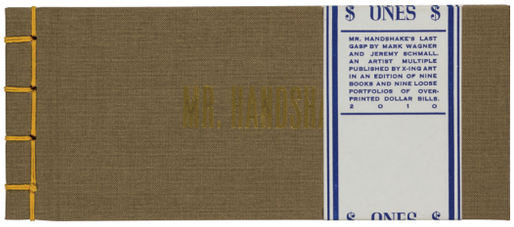
Notes: Handpainted and bound by the artist in acrylic on black Arches stock. Card covers in gold paint revealing the title and artist's name in black paper, also on the spine.

052 – C6-4/5/6
Tokyo Umbrella
Franticham
Francis van Maele (book artist)
Antic-Ham (book artist)
Redfoxpress; Dugort, Achill Island, Ireland
2008
337mm
Edition: #3/69
Inscription: Signed by all participants

Notes: Jointly bound by Lester Capon (upper front and lower back boards) and Peter M. Jack (lower front and upper back boards) in 2010 and signed on the inside front cover by both binders. Colophon: "5 days walking the streets of Tokyo, taking photographs of posters, advertisements, street signs, manhole covers, stickers, wall graffitis, shop windows, neon signs, packaging graphics. . . With our umbrella, expecting rain which never came". Hand-made paper folded over the fore-edge Japanese style. In a red drop-back box with the title on black leather on the spine. Black and red screen printed and manipulated photographs on traditional Korean paper. The structure of the binding was very much dictated by the content which consists of images printed on lightweight handmade paper sheets folded at the fore-edge and opening at the spine, which is to the right in the Japanese manner. The boards are of sheet aluminium for rigidity without thickness, lined either side with paper. Only the front board is hinged as the book block needs the support of a rigid back board.

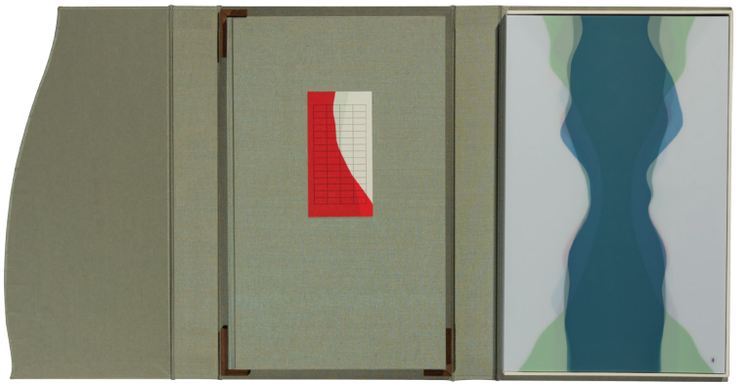
053 – C7-7
The Mexican Dog-Tosser
Lois Morrison
Artist's publication; [Leonia, N.J. USA]
1995
180mm
unpaged
Edition: #5/25

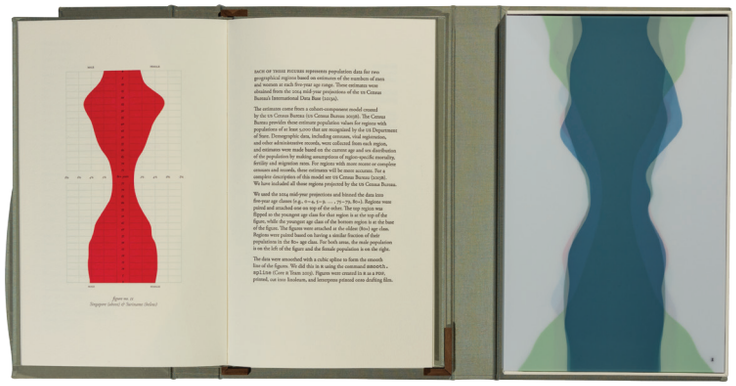
Notes: Written, illustrated and printed with a Gocco printer on Nideggen Masa. Worked back into with water-color and ink. Lettering is chisel-cut banana fibre on the cover and hand printed inside. The case is Mexican bandana. Accordion fold format with pop-up sections and jointed figure in a pocket on the inside front cover. In cloth envelope, fastened with button.



054 – C7-7
Mr. Handshake's Last Gasp
Mark Wagner (book artist)
Jeremy Schmall (poetry by)
X-ing Art; n.p
2010
80mm, oblong
unpaged
Edition: #2/9
Inscription: Signed by the all participants

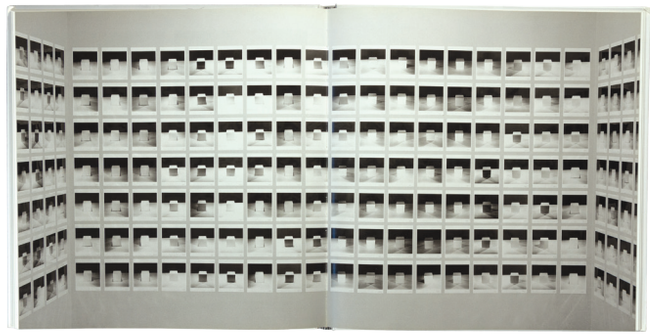
Notes: Nine books and nine loose portfolios over-printed letterpress over genuine US dollar bills. Semi-rigid cases covered in taupe Iris book cloth with foil stamp and applied title bands. Stab bound. Multiple variant end sheets and bound glassine interleaving. 12 printed pages. Japanese stab binding.





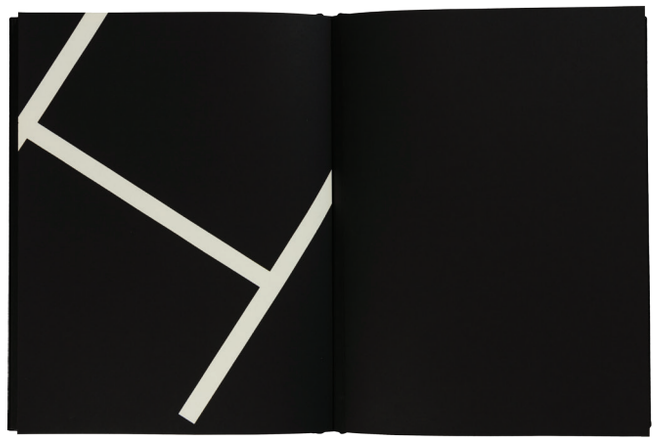
055 – C6-4/5/6
Figure Study
Sarah Bryant
David Allen
Big Jump Press; Brighton, UK
2015
277mm
unpaged
Edition: #5/35
Inscription: Signed by the artist

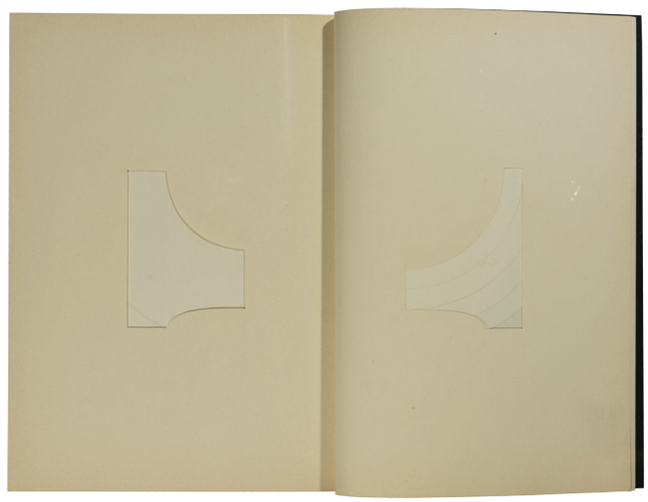
Notes: *Figure Study* is a collaboration between Sarah Bryant of Big Jump Press and David Allen, visiting Assistant Professor in the Biology Department at Middlebury College. This book was designed, letterpress-printed, and bound by hand over two years ending in 2015. The text was set in Adobe Garamond Pro and printed from Polymer plates onto Arches Velin and Zerkall paper. The enclosure was designed and bound by Sarah Bryant in Ginga book cloth. Complex wrap-around book structure with a double opening with magnetic closure. A container on the left with a lid holds the Mylar plates numbered 1 to 114 and, on the right, the book is held by three wooden tabs over a printed diagram.



056 – NMPM3A
Fotografía
Sol LeWitt
Fundación ICO; Madrid, Spain
2003
305mm
unpaged
Edition: Unknown
ISBN: 84-95471-73-6

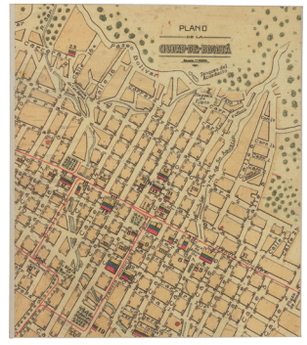
Notes: Catalogue of an exhibition held at Museo Fundación ICO, June 10 - July 27 2003. Text by George Stolz.

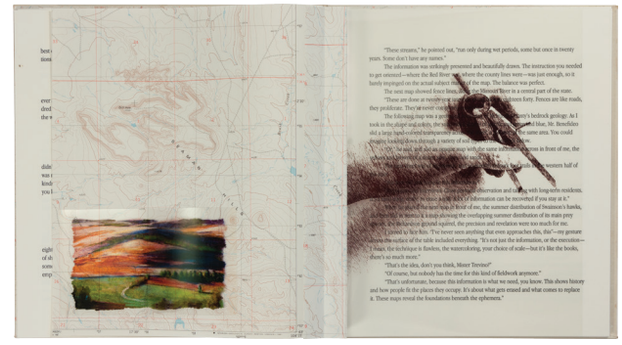




057 – C6-4/5/6
Two Books
Richard Tuttle
Galerie Rudolf Zwirner and Betty Parsons Gallery; Cologne and New York
1969
310mm
unpaged
Edition: XXX/50 of 200 copies
Inscription: Signed by the artist.

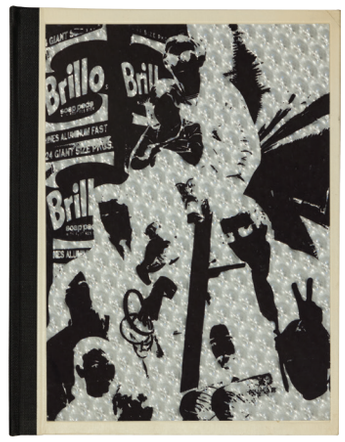
Notes: Two volumes in original card slipcase with title on the spine together with colophon on a separate card. Volume 1: 20 pages, black felt covered boards with ten screenprints. Volume 2: 62 pages, black felt covered wraps with die-cut images. 150 Copies signed and numbered. 50 (I-L) numbered copies for the artist only - of which this copy is XXX. Illustrated with 10 screen prints in first volume, illustrated throughout with die-cut images in the second volume. With a loose colophon numbered and signed by the artist. Bound in felt covered boards and wrappers, in a slipcase, preserved in a new cloth box.





058 – C6-4/5/6
The Mappist
Charles Hobson (images by)
Barry Holstun Lopez (text by)
Pacific Editions; San Francisco, CA, USA
2005
285mm
Edition: #20/48
Inscription: Signed by all participants

Notes: Leaves of plates are of illustrated transparent film; colour illustrations are mounted and interspersed in text; pages 11-12 are without the text of the story and composed of a USGS map that has mounted colour illustrations recto and verso made from transparent film. Issued in brown faux-wood slipcase with metal label holder and label, mounted on slipcase spine, with title and author printed on label. Slipcase within another corrugated slipcase along with a sheet laid in, entitled *Some suggestions for looking at The Mappist*. Prospectus laid in.

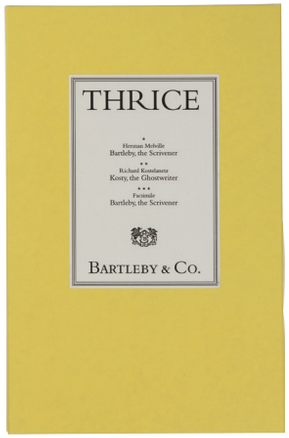


059 – MPM3
Andy Warhol's Index Book
Andy Warhol
Billy Name (photographs by)
Nat Finkelstein (photographs by)
Random House; New York
1967
284mm
unpaged
Edition: Unknown

Notes: Bound in the original boards with a hologram front cover designed by Warhol, in a beige linen clamshell box with title on the spine. Quintessential document of Warhol's factory days profusely illustrated with the photography of Billy Name depicting the myriad of characters active in the factory. Including colour pop-out castle with rounded towers, red accordion, pop-up aeroplane, round item on spring, pages closed with tabs containing a pop-our hexagon (with usual perished rubber band), card record (still attached to book) triple gate-fold with two inserts of Warhol's nose - multi-coloured and pink, pop-up Hunt's Tomato Paste can, Andy Warhol name tabs still attached to page and perished balloon.

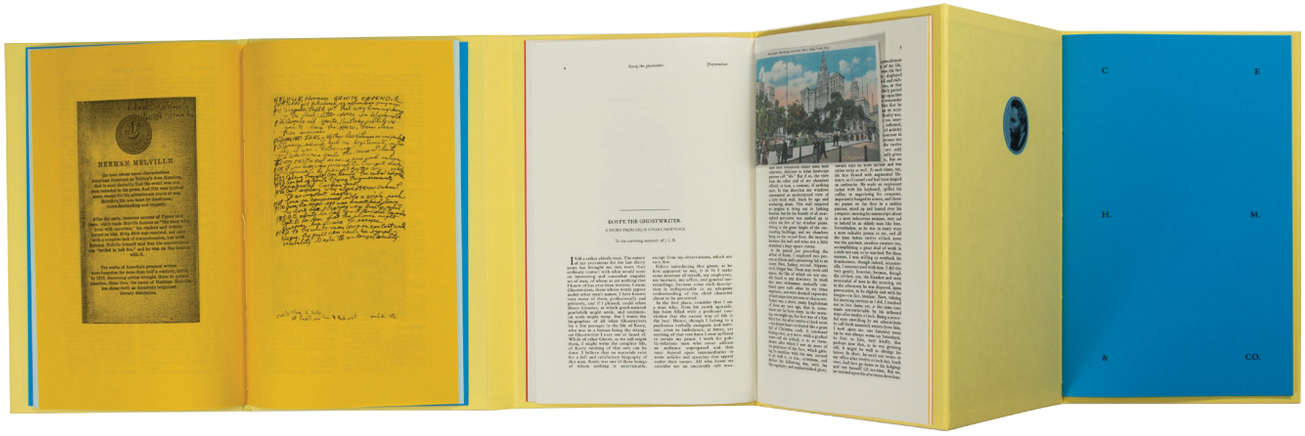
060 – C7-7
Match in a Bottle
Kurt Gohde (drawings by)
Tracey Knapp (poems by)
Louise Genest (bookbinding by)
Kat Ran Press; North Andover MA, USA
1997
285mm (box: 300mm)
unpaged
Edition: #42/50
Inscription: Signed by the artist and the author

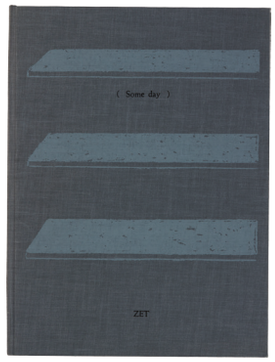
Notes: Kurt Gohde made over 800 original drawings with matches, kerosene lamps, 'snaps', gold leaf, gun powder, and cigarette lighters. The title page and poems are each accompanied by one of these drawings. Unique binding by Louise Genest in full grey Oasis leather laced-in binding with partial exposed spine and sewing. Design of cut-out boards and covering leather. Tooled onlays in relief in marbled papers and tooled onlays in patinated shaded copper leaves. Insertion of brass mesh coloured in copper in-between the boards. Exposed sewing on copper wires with exposed wires to add to design. Loose grey threads at top of spine. Top edge painted. Doublures echoing cover board design, in coloured Arches chiffon paper with recessed inlays in marbled paper and tooled onlays in coloured and lacquered Japanese paper. Binder's stamp in relief at base of back doublure. Drop-back box of grey cloth and grey marbled paper to a design matching the binding, with copper coloured trim to box; title on spine.



061 – C5-2/3
Thrice
Richard Kostelanetz (book artist)
Herman Melville (text by)
Thorsten Baensch (concept by)
Bartleby & Co; Brussels, Belgium
2009
290mm
unpaged
Edition: #15/44
ISBN: 2-930279-45-1

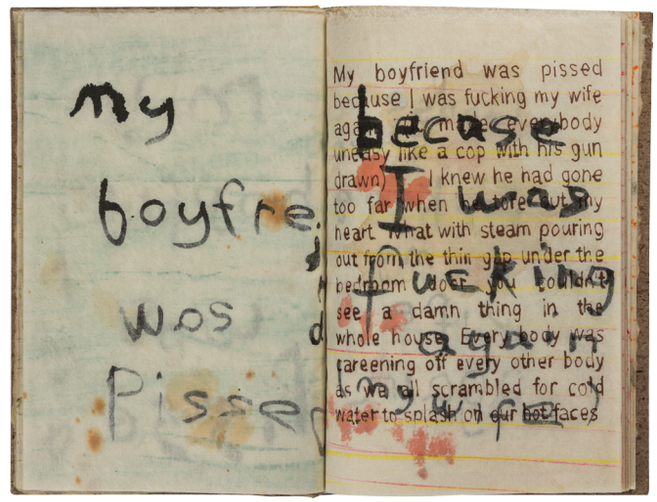
Notes: Three sections folded into a roll-up card case. 1. *Bartleby, the Scrivener. A Story of Wall Street. 2. Kosty, the Ghostwriter. A Story from Grum Street, New York. 3. Bartleby, The Scrivener. A Story of Wall Street. Facsimile*. Housed in a brown card box with the title on the lid and spine.





062 – C5-2/3
(Some Day)
Sjoerd Hofstra (book artist)
Hans Reichenbach (text by)
ZET; Amsterdam & New York
1991
318mm
unpaged
Edition: #7/20
Inscription: Signed and dated by the artist

Notes: Pages 3-12 on double leaves. Pages 13-18 on multiple thicknesses of paper; sliding pop-up flaps attached to p. 15 and 17. Text on p. 11 and 13, printed in blind, and text on p. 15, printed partly in blind, superimposed on the illustrations. Illustrated with seven prints, being successive portions of a double-page colour screenprint depicting a bookshelf with books falling from the right-hand side. Page 4-5 have only the extreme left-hand portion of the print, while p. 16-17 have only the extreme right-hand portion, on sliding pop-up flap attached to p. 17. Screenprinted border at top and bottom throughout. Binding: Publisher's grey cloth, with screenprinted illustration on front cover depicting an empty bookshelf. Issued in a matching slipcase.

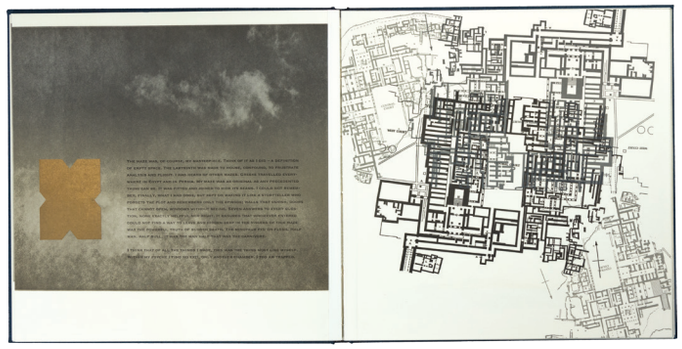


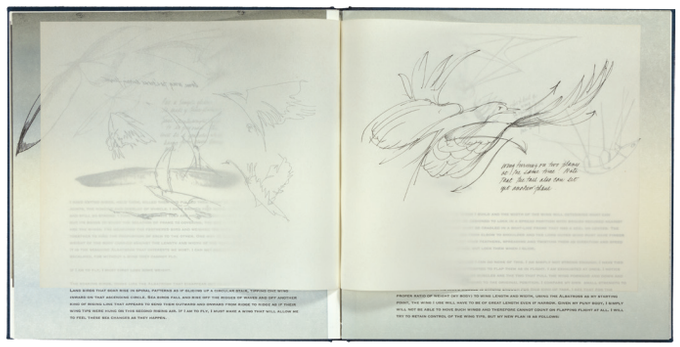
063 – C9-9
Had Gone
Marshall Weber
Kurt Allerslev
Artichoke Yink Press; Brooklyn, NY, USA
2004
317mm
unpaged
Edition: #4/4

Notes: Japanese-fold handmade papers with text and decoration on both sides of the transparent sheets which are interleaved with gauze. Handbound in quarter yellow morocco over boards with Japanese stitching. In a drop back box with hessian covering.

064 – C7-7
Into the Secret Garden of the Spirit
Paul Johnson
Artist's publication; n.p.
c2008
293mm
unpaged
Edition: unique

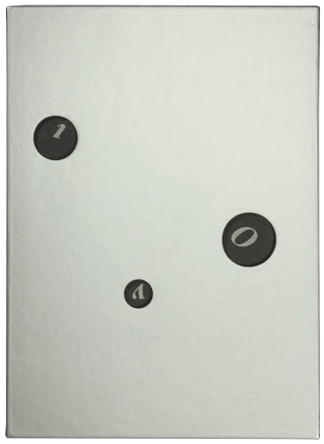
Notes: One-of-a-kind movable book construction containing several hundred engineered pieces using brilliant industrial fabric dyes on mould-made water colour paper. In a folding card slipcase.

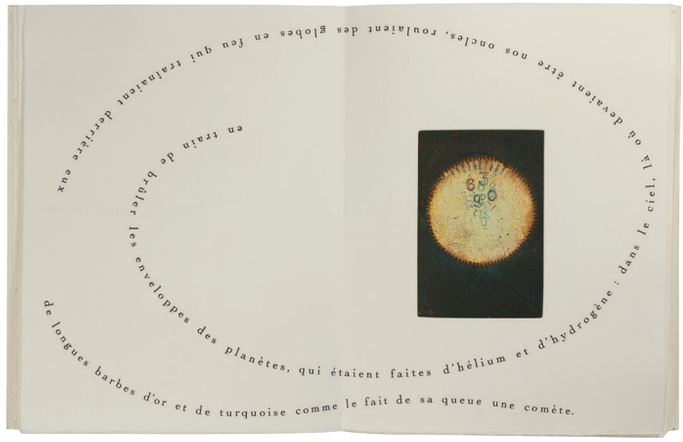


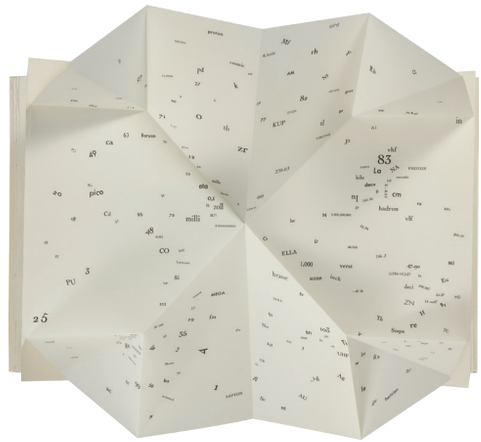


065 – C6-4/5/6
Daedalus
James Trissel
The Press at Colorado College, USA
1993
365mm
unpaged
Edition: #18/35
Inscription: Signed by the author and printer.

Notes: Halftones of photographs and Xeroxed images. Colour printed from Lucite sheets, drawings, hand-lettering and handwriting. The colophon describes a conflation of "all kinds of discrete and not usually compatible materials. … of a very wide range of techniques for the letterpress". The type is computer-generated Copperplate Thirty-one BC and the paper is Magnani Pescia Incisioni.

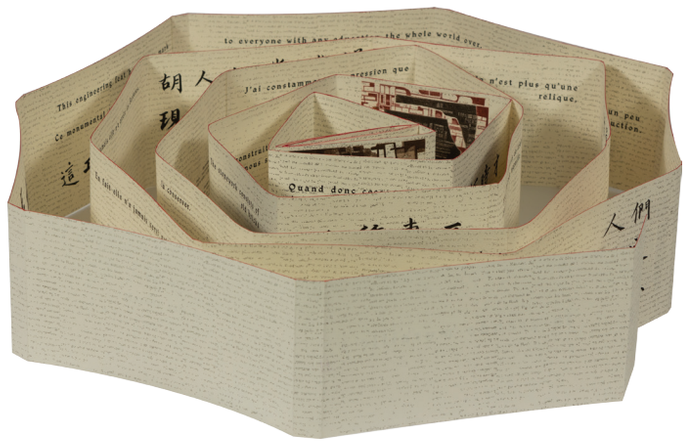






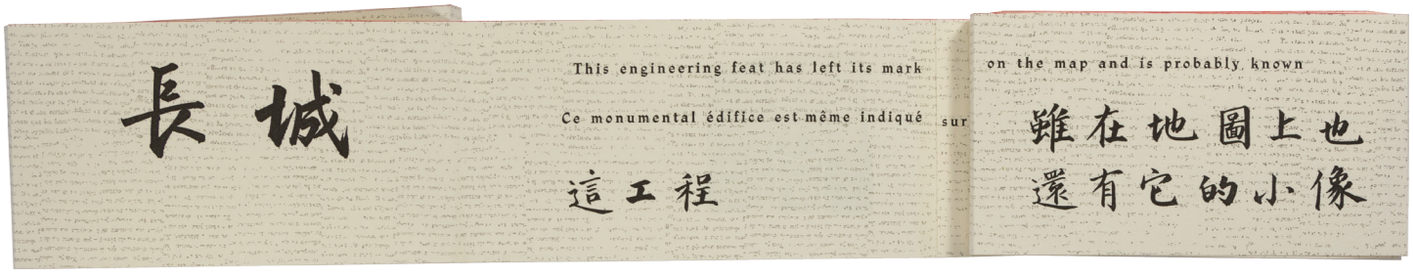
066 – C5-2/3
Ovi: Objets volants identifiés dans le ciel d'Italo Calvino
Shirley Sharoff (book artist)
Italo Calvino (text by)
Éditions du Seuil; Paris, France
1988
370mm
unpaged
Edition: #65/74
Inscription: Signed by the artist

Notes: Portfolio with four engravings by Shirley Sharoff with typographic central pop-up. All in wrap-around cover in card holder and slipcase.



067 – C6-4/5/6
The Great Wall
Shirley Sharoff
Artist's publication; Paris, France
1991
257mm
unpaged
Edition: #54/65

Notes: Book is a scroll in the form of a spiral with pages wrapped around itself. Housed in a Perspex cover within a slipcase.



068 – C6-4/5/6
Brooklyn Bridge: A Love Song
Donald Glaister
Artist's publication; Cleveland, OH, USA
2002
370mm
unpaged
Edition: #29/60
Inscription: Signed by the artist

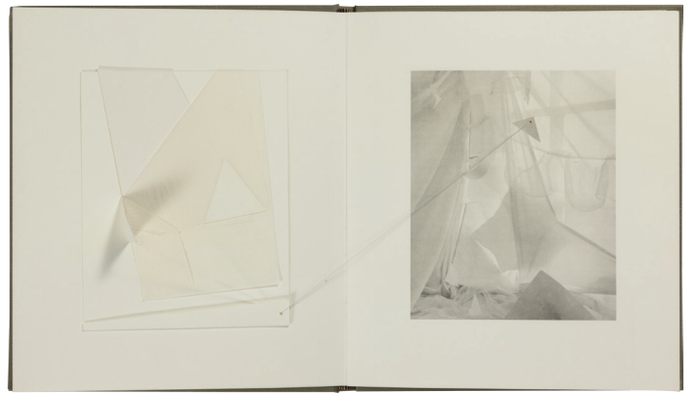
Notes: Made at Foolsgold Studio. Painted with acrylic paint on sanded 1mm aluminium pages attached to paper hinges. The abstract assemblages are likewise made on sanded aluminium with acrylic paint, wire, aluminium tape, laminated polyester film and sand, and are attached to the aluminium pages. The quarter leather binding is made of Nigerian goatskin with painted aluminium sides. The volume is housed in a felt-lined aluminium box. Prospectus laid in.

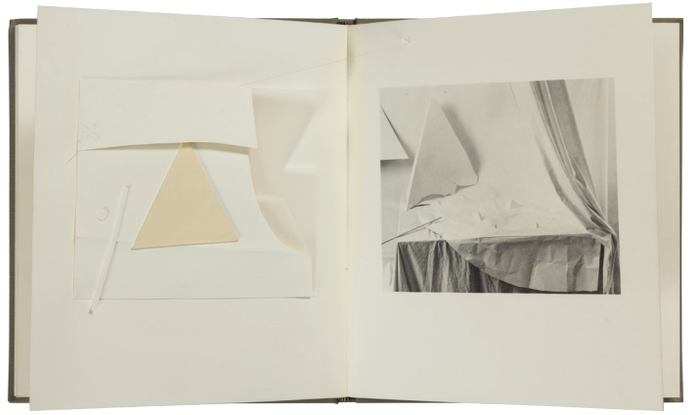
069 – C7-7
Notes for a Thoroughly Natural History
Molly Van Nice
Artist's publication; Somerville, MS, USA
1996
370mm
unpaged
Edition: Unique

Notes: Book object with mixed printing, hand-drawn text and imagery and a variety of objects housed in recesses in the box structure. These include: a magnifying glass, fish bones, fish scales, three small dried fish, fish tooth, fish fin *(Gosiuticyhys parvus)* and a stone.

070 – NMM2A
Shunga
Utagawa Kunisada
(1786-1865)
n.p.
1830s
258mm
unpaged
Edition: Unknown

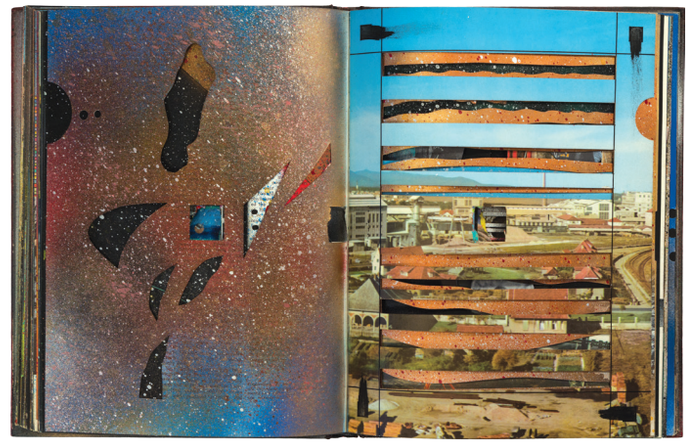
Notes: One erotic (*Shunga*) volume of a Japanese publication where Kunisada is mentioned as the artist. Illustrated. Printed wrappers. Six pages of text. Seven double pages plus one single page of woodblock prints.





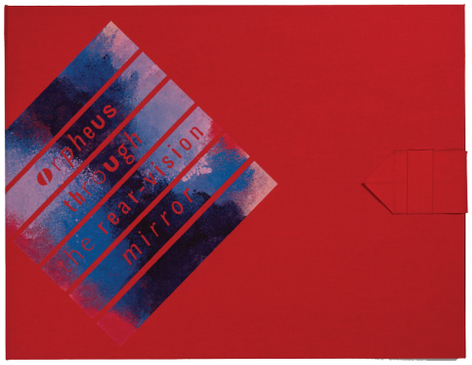
071 – C6-4/5/6
In Celebration of the Discovery of the Abandoned Star Factory
David Horton
Arthur Freed (afterword by)
Nexus Press; Atlanta, GA, USA
1982
250mm
16pp
Edition: One of 340
Inscription: Signed by the artist

Notes: Black and white images on regular photographic paper. Two images mounted. Collage constructions of white paper, glassine, cut-outs, and string. Frontispiece photograph in glassine envelope. One photograph in an envelope attached to the page. Pocket attached to back pastedown with folded "afterwords" inserted. Bound in cloth covered boards. The constructions are connected to the corresponding photographs by a string which runs throughout the book. If the string is pulled, the construction becomes three-dimensional.



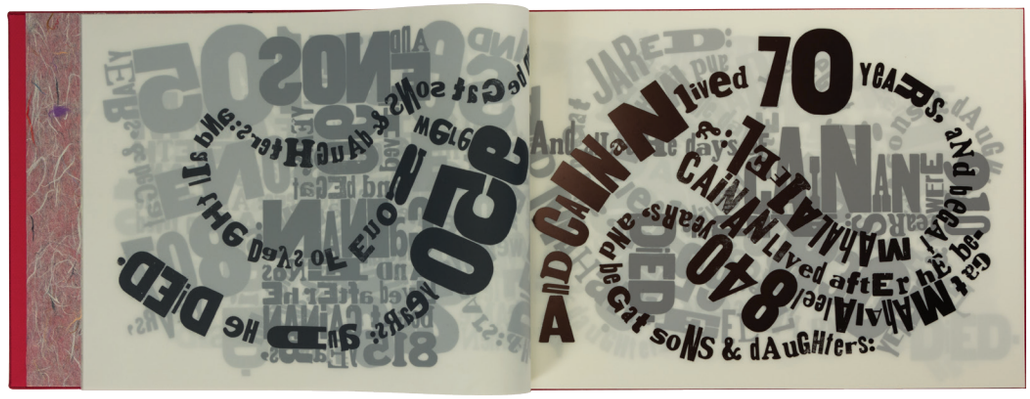
072 – C6-4/5/6
France I
John Eric Broaddus
Artist's publication; New York, USA
n.d.
285mm
unpaged
Edition: Unique

Notes: Altered books. Blue suede chemise hand-stitched with multi-coloured thread. Printed cotton wrapper with title. Moulded slipcase. Original publications of *France I and France II* bought to show what unaltered book was like.

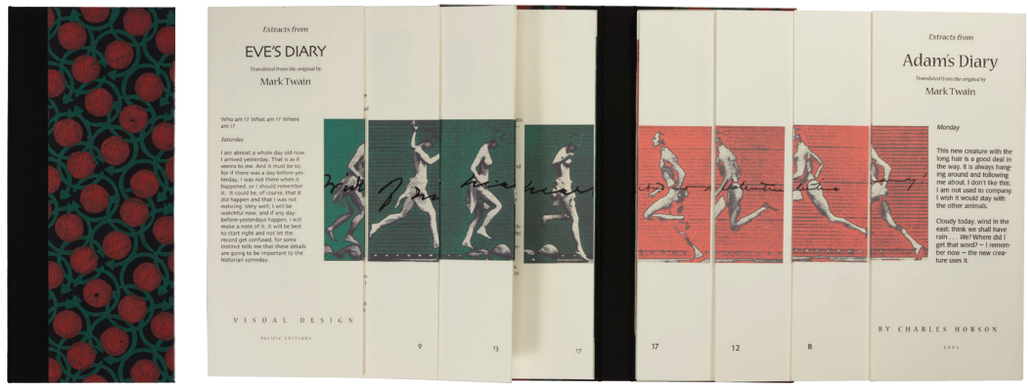


073 – C6-4/5/6
Orpheus Through the Rear-Vision Mirror
Mike Hudson (designed by)
George Alexander (poem by)
Jadwiga Jarvis (printed by)
Wayzgoose Press; Katoomba, Australia
2002
280mm, oblong
unpaged
Edition: #25/32
Inscription: Signed by all participants

Notes: Colophon: "This typographic rendition of George Alexander's poem … was conceived and designed by Mike Hudson and hand set in a variety of types by Jadwiga Jarvis. The poet's introduction was set in 12 point Bodoni. The book is illustrated with colographs and monoprints and further illuminated by hand, making each copy in this edition unique. Printed on Magnani Incisioni 220 gsm using a Western proof press, the book is contained in a cloth-covered box. … An edition of 32, signed and numbered copies of which numbers I-V are not for sale. Of copies 1-27, numbers 1-3 are in designer bindings by Mike Hudson". *Mise-en-page* designed to resemble the function of a route map allowing the whole work to be spread out and viewed as a whole. Fold-out structure in paper covers with solander box with prospectus laid in.


AND CAIN lived 70 YEARS, AND begat
CAIN lived after he
MAHALALEEL lived 840 years
AND HE DIED.
AND HE DIED.
AND HE DIED.

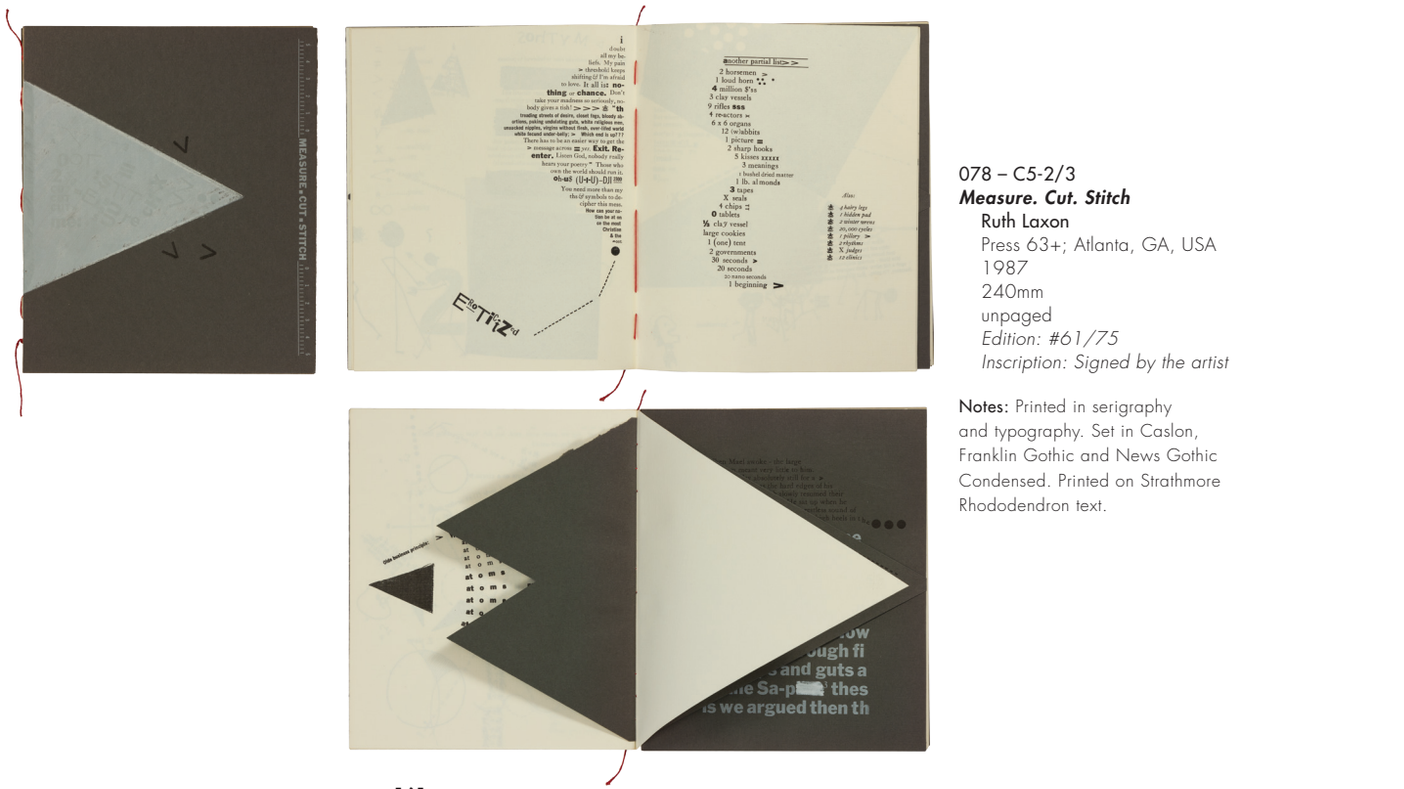
076 – C9-9
The Diaries of Adam & Eve
Charles Hobson (book artist)
Mark Twain (translated by)
Henry Dorure (designed by)
Pacific Editions; San Francisco, CA, USA
2003
340mm
17pp + 17pp
Edition: AP C of 38 copies.
Inscription: Signed by the artist.



Notes: Excerpts from *The Diaries of Adam & Eve* as translated by Mark Twain. The images of a running man and woman created as pastel monotypes are printed as digital pigment prints and are based on the human motion studies by Eadweard Muybridge made in 1901. The separate print entitled *Adam & Eve Embracing* contains the handwriting of Livy Twain written 5 August 1903. The concertina and French door structure with cut-out pages and collaged folded sheets has been designed by Charles Hobson and assembled with the assistance of Alice Shaw. John DeMerritt made the board covers and slipcase. Complicated double accordion fold with cut-outs and fore-edge text. Decorated covers and slipcase.

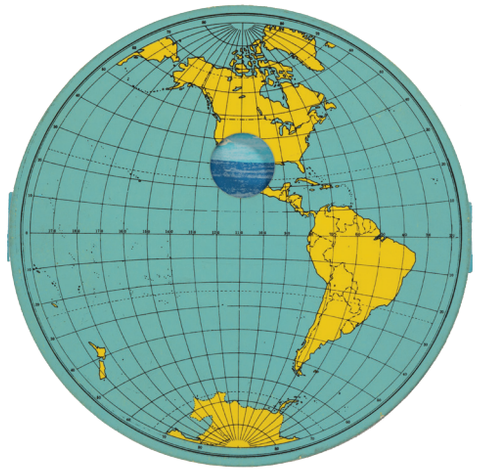
077 – C6-4/5/6
Japanese Babies
Lois Morrison
Artist's publication; n.p.
1992
245mm
unpaged
Edition: Unique

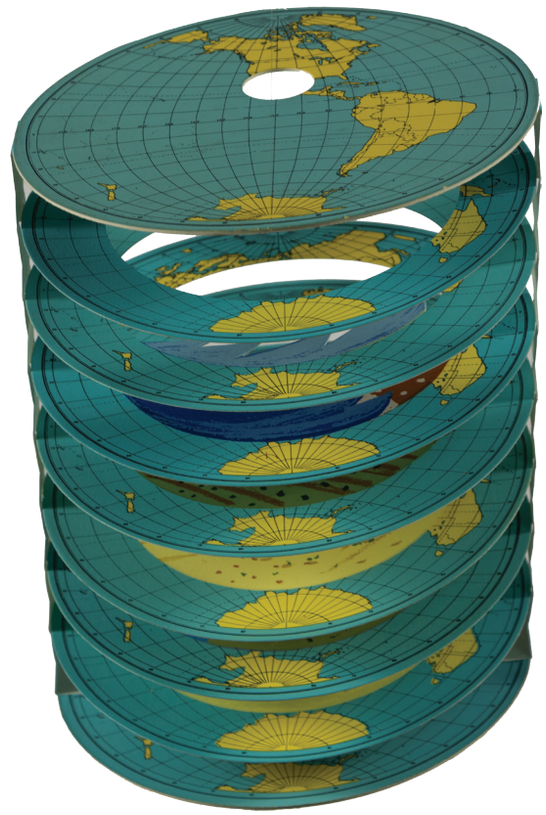
Notes: Artist's book made of cloth with onlays.



078 – C5-2/3
Measure. Cut. Stitch
Ruth Laxon
Press 63+; Atlanta, GA, USA
1987
240mm
unpaged
Edition: #61/75
Inscription: Signed by the artist

Notes: Printed in serigraphy and typography. Set in Caslon, Franklin Gothic and News Gothic Condensed. Printed on Strathmore Rhododendron text.



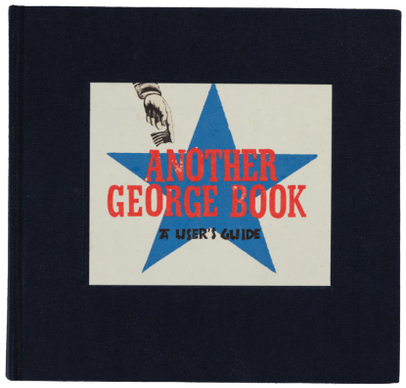


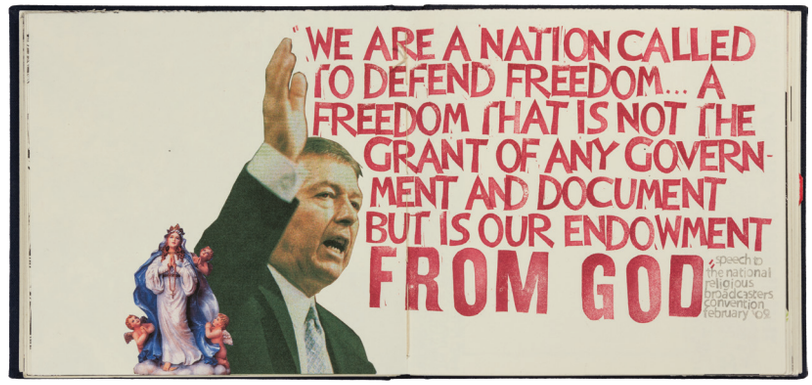
079 – C6-4/5/6
Tunnel Map
Carol June Barton
Women's Studio Workshop; Rosendale, NY, USA
1988
200mm
unpaged
Edition: #110/150
Inscription: Signed by the artist.

Notes: Round tunnel book.

080 – C8-8
Hunger
Anna Hepler
Beo Press; Madison, WI, USA
1994
225mm
unpaged
Edition: #4/12
Inscription: Signed and dedicated to Jack Ginsberg

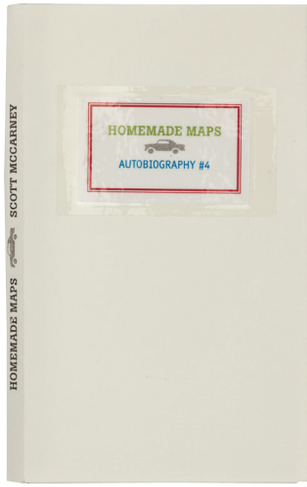
Notes: Dedicated to Deb Jones who inspired the text. Text typed on cotton handkerchiefs and hand sewn to contain Rosemary, Black Pepper, Cayenne, Garam Masala, Cinnamon and Earl Grey. Housed in cloth-covered card box with title laid into front cover.





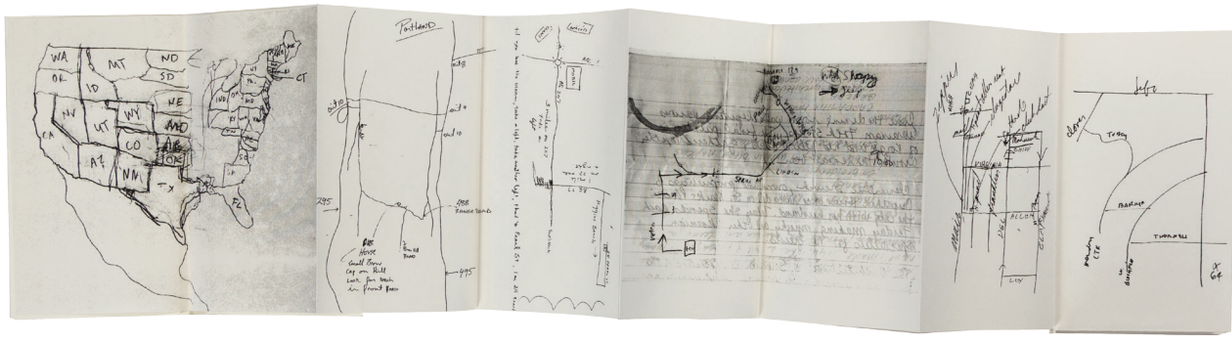
081 – C8-8
Another George Book
A User's Guide
Joan Iversen Goswell
Artist's publication; n.p.
2004
230mm
unpaged
Edition: Unique

Notes: Enclosed is a booklet *The Saddam Survival Manual* dated February 2003 and signed by the artist. With rubber stamps and collaged elements. Bound in blue buckram with title on front cover.



082 – C6-4/5/6
Autobiographies
Scott McCarney
Artist's publication; n.p.
1999
215mm
unpaged
Edition: #7/10
Inscription: Signed and dated by the artist

Notes: Cardboard folder closing with black ribbon with four plastic folders containing four books:
Autobiography #1. Things to Do. 170mm. Smart Books, 1997
Autobiography #2. Rejection Slips. 192mm. Reduced size letters in cardboard folder.
Autobiography #3. Pictures of Me with Famous and Important People. 142mm
Autobiography #4. Homemade Maps. 180mm (shown here)

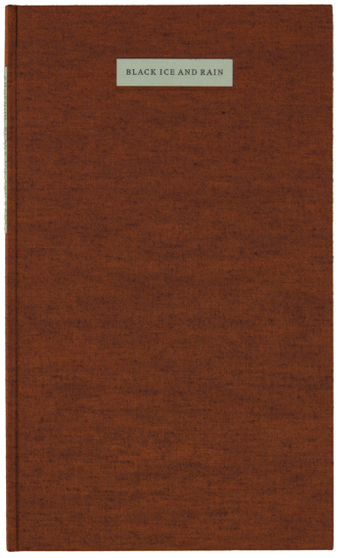


083 – C5-2/3
On the Art of Painting
Annette Senneby (illustrated by)
Jalaluddin Mohammad Rumi (text by)
Zahra Partovi (interpreted by)
Vincent Fitzgerald & Company; New York, USA
1989
205mm, oblong
unpaged
Edition: #29/50
Inscription: Signed by the artists.

Notes: Shaped book. Description by the bookseller: "On Rives Johannot and Dieu Donne handmade paper. Illustrated with a continuous etched line that extends across the box housing the book, across the covers and endpapers and on each page of text, in white on the mottled endpapers lining the box and the endpapers of the book, in charcoal grey on the white text. The line crosses the pages in various directions - now going diagonally up, now down. The strong etched line can be seen through the pages forming a ghostly pattern on the viewed page. This mirrors Rumi's parable of the painting contest between the ancient Greeks and Chinese. The text is repeated in Persian calligraphy after the English text, divided by a rust-colored paper insert, but the etched line continues. The text is printed in grey ink by Daniel Keleher at Wild Carrot Letterpress. The etchings were accomplished by Marjorie Van Dyke and M'Lis Bartlett at The Printmaking Workshop. The Persian calligraphy is by Zahra Partovi. Bound by Zahra Partovi: Black silk with blind etched line on diagonal as are the covers, forming a trapezoid. Housed in a black linen trapezoid box with a steel panel set into both covers covering the entire surface but for a small border. The steel panels are etched with a continuous line".

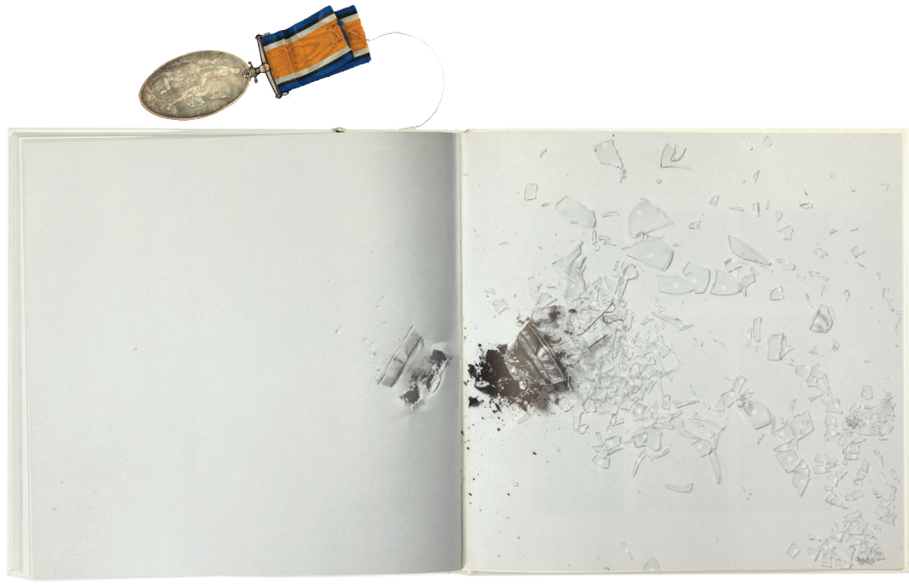
084 – C8-8
Black Ice and Rain
Psalms 6.6
Barbara Tetenbaum (book artist)
Michael Donaghy (poem by)
Triangular Press; Portland, OR, USA
2002
234mm
unpaged
Edition: #48/50

Notes: Handset Meridien was letterpress-printed onto Hahnemuhle Ingres paper. The paper collages were created using an abaca paper handmade by Katie MacGregor of Whiting, Maine and assisted by Maki Yamashita and Clare Carpenter.



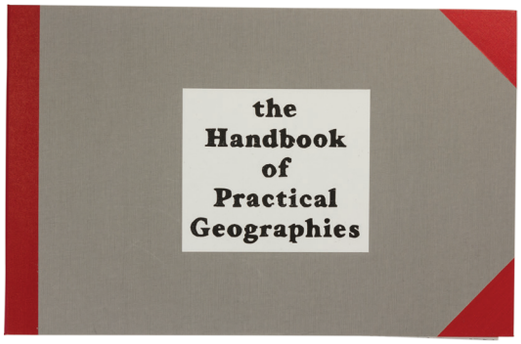
085 – C7-7
ABC: An Academic Beastly Collection
Larry Thomas
Artist's publication; n.p.
2000
222mm
unpaged
Edition: #2/10

Notes: A work of fiction with lithography, collage and pop-up elements.

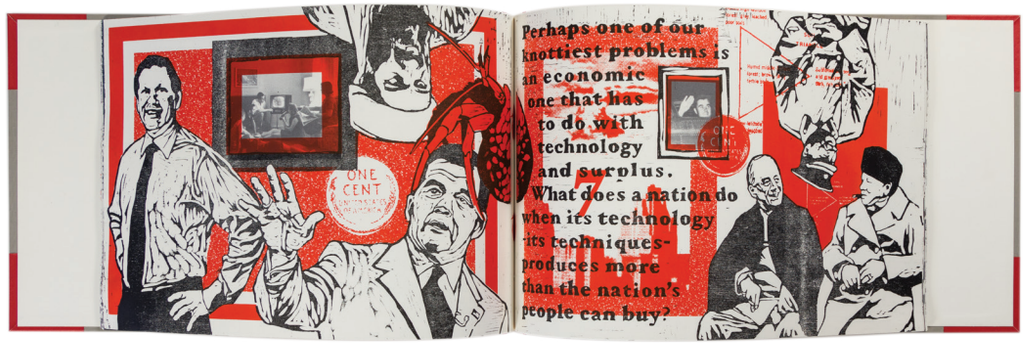


086 – C8-8
Lost Volume: A Catalogue of Disasters
Cornelia Parker
Book Works; London, UK
1993
244mm
unpaged
Edition: #15/30 special signed and numbered copies of a total edition of 530

Notes: Parker crushes selected objects in a press between sheets of heavy paper, creating embossed indentations and reducing the objects to two-dimensional representations of their former three-dimensional selves. Including one object from the book attached with wire to cover. In magnetised card cover.

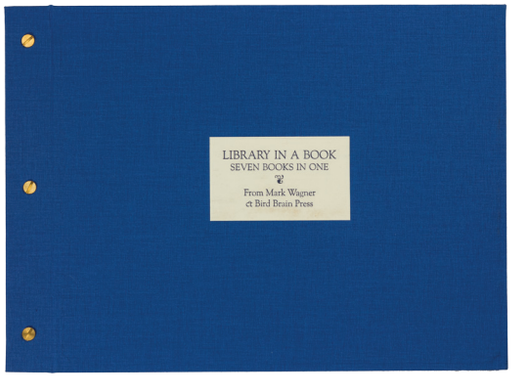


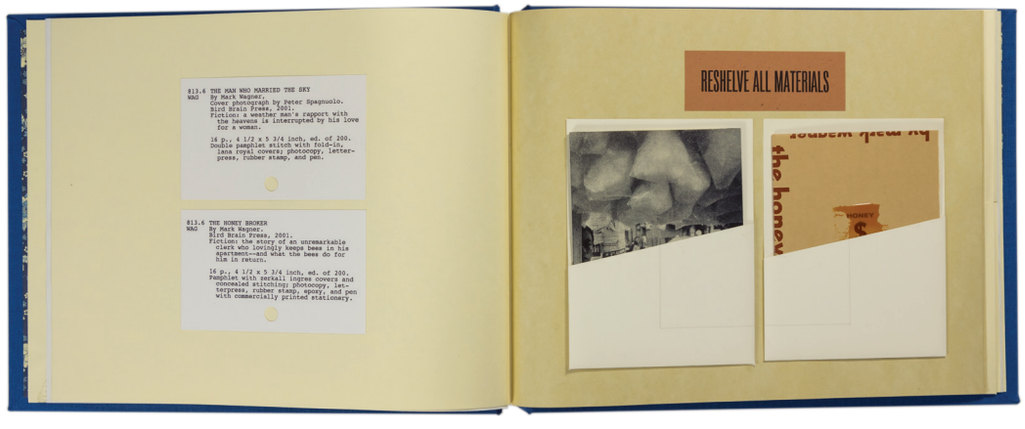
087 – C6-4/5/6
the Handbook of Practical Geographies
Heather O'Hara
Women's Studio Workshop; Rosendale, NY, USA
2004
280mm, oblong
unpaged
Edition: #36/100
ISBN: 1-893125-30-0



Notes: Colophon: "This book is the Primary Textbook of the Handbook of Practical Geographies, Educational Series. A Plunger Press Production. Woodcut images printed on a Chandler & Price Platen Press at Coffee House Press, Minneapolis, MN. Silkscreen images printed at the Women's Studio Workshop, Rosendale, NY. Inkjet images printed on an Epson PhotoStylus 1280. Printed on Monadnock Astrolite 80lb. Cover".

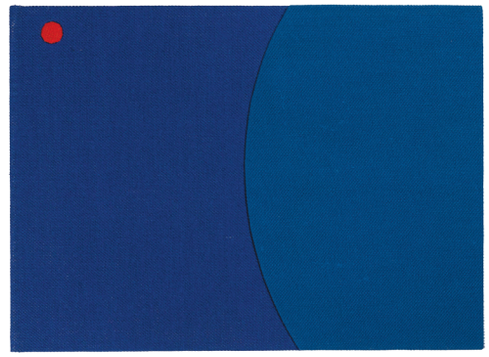
088 – See page 212

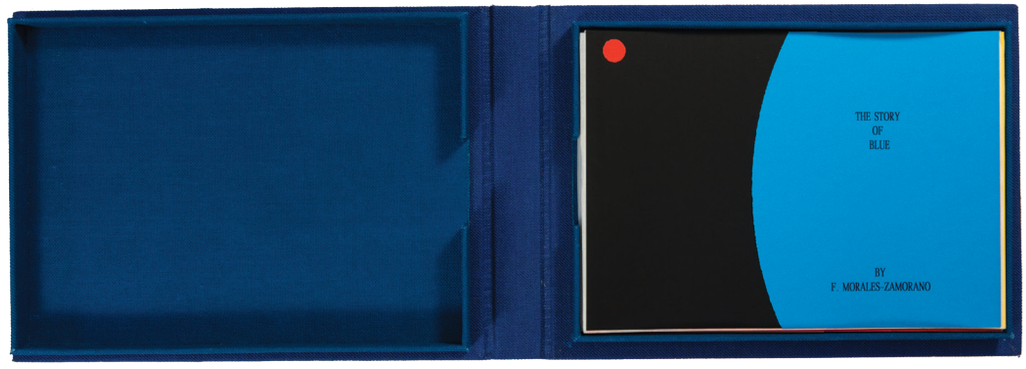




089 – C7-7
Library in a Book: Seven Books in One
Mark Wagner
Bird Brain Press; Delafield, NY; USA
n.d.
265mm, oblong
unpaged
Edition: #9/50
Inscription: Signed by the artist

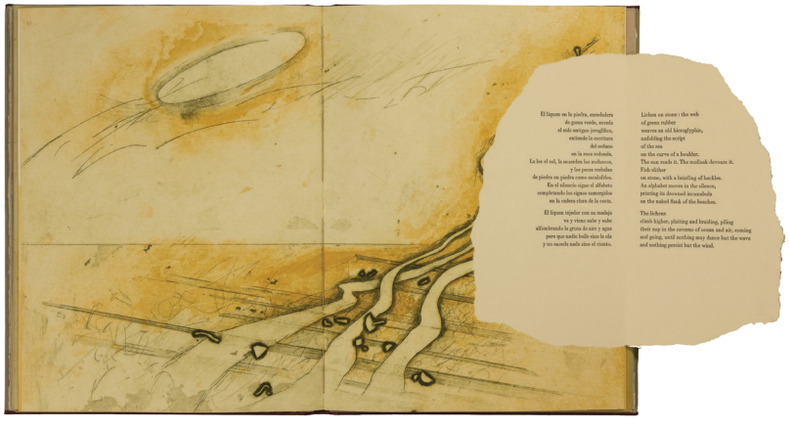
Notes: Each of the seven books housed in a folder within the larger book with colophons for each book at end. Screw binding. Various print techniques, stamps, stickers and other hand embellishments.





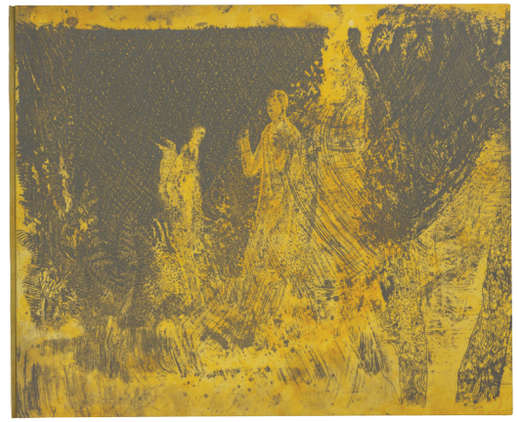
090 – C5-2/3
The Story of Blue
Francisco Morales-Zamorano
Artist's publication; New York, USA
1994
305mm
unpaged
Edition: #1/15
Inscription: Signed and editioned by the artist

Notes: The book was entirely cut on Canson Mi-Teintes paper. The text was printed on a word processor Canon StarWriter 80. It was revised by David Aldera. Each colour page is printed, collaged and folded. Housed in a heavy cloth box with two inlayed coloured and shaped sections.



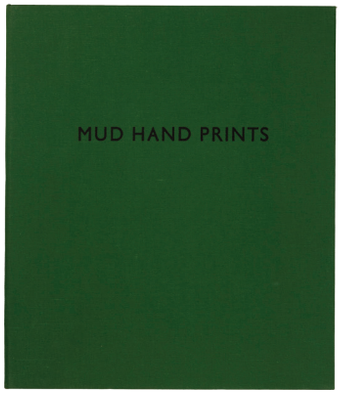
091 – C5-2/3
Las Piedras del Cielo
Skystones
Debra Weier (illustrated by)
Pablo Neruda (text by)
Emanon Press; Easthampton, MA, USA
1981
298mm
unpaged
Edition: #39/60
Inscription: Signed by all participants. Blind embossed signature of the author

Notes: Translated by Ben Belitt, book design by Debra Weier & Bill Bridgers, intaglio images by Debra Weier. English and Spanish. This volume is constructed with flaps (on which some text is printed) and other movable parts. Issued in a case.



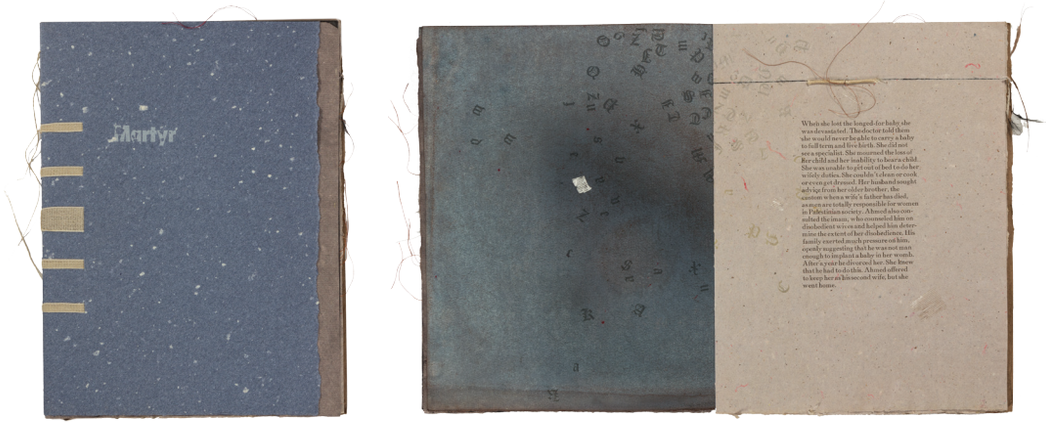
092 – C9-9
Beyond the Wall of Sleep
Wolfgang Buchta (book artist)
H. P. Lovecraft (short story by)
Arkham House Publishers, Inc; Vienna, Austria
2007
310mm, oblong
unpaged
Edition: #11/30
Inscription: Signed by the artist

Notes: 48 pages use 2-5 plates. Etching, aquatint, open bite, lacquer - 4 steps, brushed text. Custom made age resistant cotton rag paper by Gangold Ulbricht, Berlin. Housed in a fleece-lined slipcase.



093 – C6-4/5/6
Mud Hand Prints
Richard Long
Coracle Press; London, UK
1984
340mm
unpaged
Edition: One of 1000 copies

Notes: Hand printed. Colophon: "One of Long's finest artist's books, Long has made handprints on the walls of galleries and museums, often in the form of circles, for temporary exhibitions. More permanent impressions of the artist's hands are contained in this book. The artist arrived on the premises of the Coracle Press with a bucket of mud from the river Avon carefully mixed to the desired consistency; having made prints of his hands in each of the 100 books, already bound, he threw the remaining mud down the stairwell walls, where the artists who have worked with the Press have all left evidence of their work".



094 – C8-8
Martyr, Mercury, and Rooster
Jeffrey Morin
Caren Heft
Arcadian Press & sailorBOYpress; Stevens Point, WI, USA
2005
297mm
unpaged
Edition: #1/50

Notes: A series of three books, housed in a clam-shell box, on the subject of *ars moriendi*. With onlays of metal, string, tape, plastic, pins, mica, beads and paper. Illustrations and decorations in various colours, type used as part of the design. All books printed in 14 pt Cochin Light. They are bound with open sewn spine and five cream banks across the spine which end inside the front cover; the middle band is larger than the two on either side of it. Pale blue/green textured cloth dropback box with small mica square inlaid on the front. ***Female Shahida Martyr* (Shown here).** Arcadian Press by Caren Heft, 2004: The story of the first Palestinian female suicide bomber. The other two books are: *The Dancing Cats of Mercury* a collaboration between Caren Heft and Jeffrey Morin, 2005: *Mercury* and its destructive effect on the lives of men and *Sibongile and the Murderous Rooster* by Jeffrey Morin, sailorBOYpress, 2004: an account of the spreading of HIV in Southern Africa through the telling of a fable. Colophon: "The papers used in the three volumes are Root River Mill cotton, Larroque and Hahnemuhle. The Hahnemuhle was gelatin sized (with pigment added-in). The collaboration between two printers … came out of Walter Hamady's 1983 letterpress class".

095 – C9-9
The Book of Stretch (and squeeze)
Stephen Spurrier
Ugg Boot Press; Toowoomba, Queensland, Australia
2001
430mm, oblong
unpaged
Edition: #11/25
Inscription: Signed by the artist

Notes: Volume One: *The Head*, Volume Two: *Art and the Machine*, Volume Three: *The Body*. All in slipcase.

096 – C6-4/5/6
Open Road: Vol I - The Mountains and Deserts, Vol II - The Pacific Coast
Laura Wait
Artist's publication; Denver, Colorado, USA
1997
575mm
unpaged
Edition: #2/12

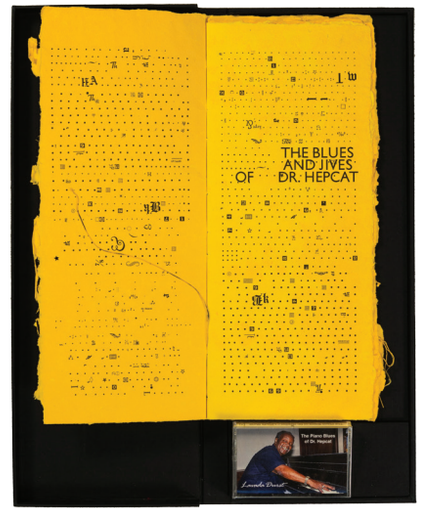
Notes: Stereoscopic Views: 25 Years of Road Trips. Hand-coloured lithographs in concertina book.

097 – C-9-9
All My Relations
Susan Lowdermilk
Artist's publication; Eugene, OR, USA
1993
380mm
unpaged
Edition: #5/25

Notes: Printed at the lone goose press. Colophon: "The woodcuts are images of the artist's ancestors. The text was written by the artist, set in Perpetua type, and printed on Arches Text Wove paper using a Vandercook 219 proofing press. Sandy Tilcock produced the boxes". Fabric-lined box with floral pattern with title inlayed on spine.

098 – C5-2/3
The Blues and Jives of Dr. Hepcat
Alan Govenar
Arcadian Press; Racine, WI, USA
1993
Box: 465mm
unpaged
Edition: #12/7

Notes: On handmade paper by Caren Heft. Drop back box with audio cassette. Facsimile of pamphlet by Lavada Durst laid in a fold-over inside back cover.



099 – C8-8
Fragments
Denise Carbone
Artist's publication; Philadelphia, USA
1999
425mm
unpaged
Edition: #1/9
Inscription: Signed by the artist

Notes: Colophon: "The first proof of fragments was printed in the spring of 1999. Printed on a Vandercook sp15 proof press in the letterpress shop at the University of the Arts in Philadelphia. The wood type was purchased from Bill Simon via the internet during the month of March. The paper is artwax brown".

0100 – C6-4/5/6
Refinery
John Ross
High Tide Press; New York, USA
2000
360mm (390 x 333 x 40 mm in box)
unpaged
Edition: #2/5
Inscription: Signed by the artist

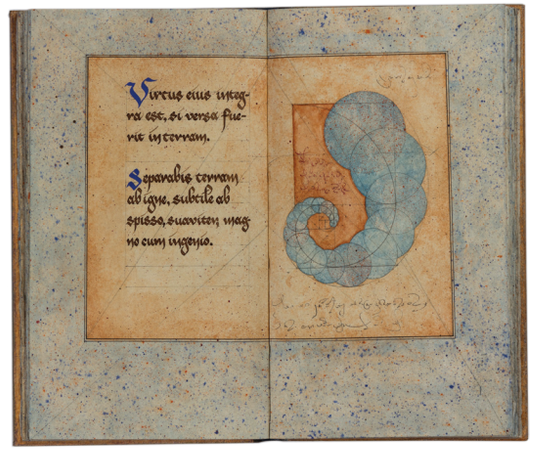
Notes: 3-D construction of colour collagraph plates printed on an etching press on Fabriano Murillo and Arches Cover paper. Text type in News Gothic, set in Linotype. Headlines set in wood and metal fonts. All type is printed on a Vandercook 210 proofing press. In accordion binding with fold-out sections. In box with magnetized front opening, by John DiMarcantonio.

0101 – C5-2/3
Nine Love Poems
Arne Wolf
Artist's publication; Berkeley, CA, USA
1995
375mm
unpaged
Edition: #6/18

Notes: Printed letterpress on Rives BFK. In red paper drop-back box with gold title on front cover. The poems are from Ezra Pound, William Blake, Lady Ise, an Ethiopian women's song, Sappo, Bhartrihari, King Solomon, Gertrude Stein and the Troubadour refrain.

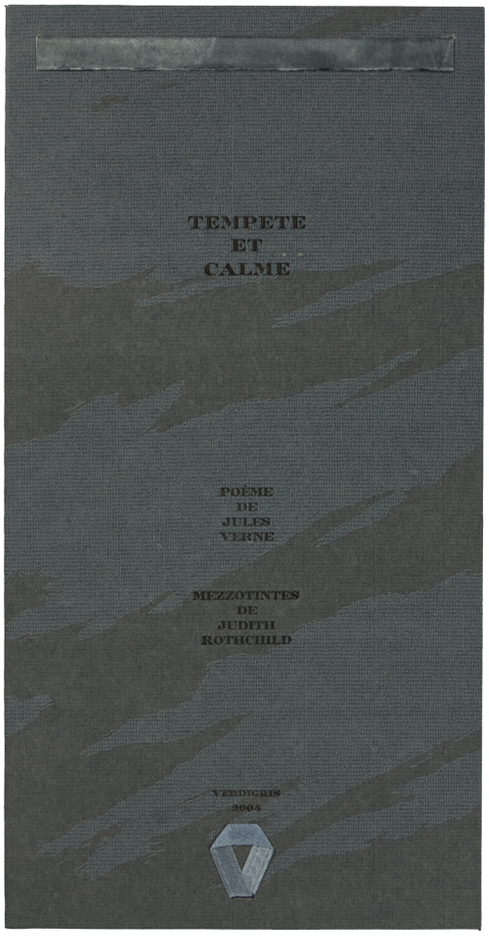
0102 – C6-4/5/6
An Indian Train Journey
Peter Kingston
Higginsbothams Press; Sydney, Australia
2008
356mm
27pp
Edition: #5/6
Inscription: Signed by the artist

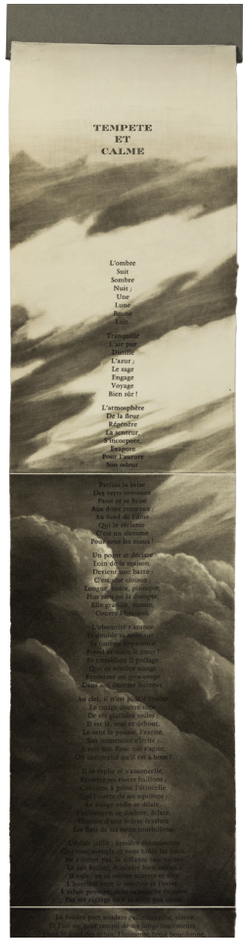
Notes: 27 plates, each signed and numbered. All prints on Japanese Iwaki Mulberry Paper which are mounted on French BFK Rives paper. Bound loose as issued in original wrappers (chemise) which are an original linoleum cut by the artist showing the Indian train steaming around a bend, the train outlined in white on a deep red ground. Housed in an artist-made pine box with original linoleum print of the title page on the lid of the box.



0103 – C6-4/5/6
The Subtle from the Dense
Douglas Shafer
Artist's publication; Portland, OR, USA
1996
274mm
unpaged
Edition: Unique

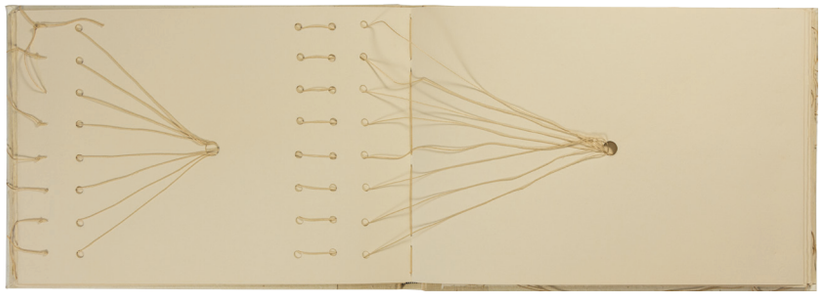
Notes: Hand painted book in slipcase.





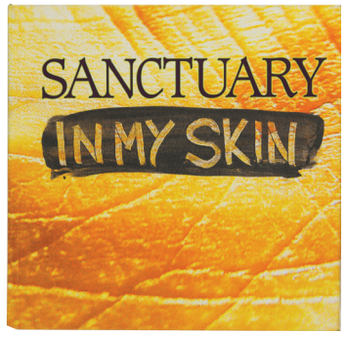
0104 – C5-2/3
Tempete et Calme
Judith Rothchild (illustrated by)
Jules Verne (poem by)
Verdigris; Octon, France
2004
325mm
unpaged
Edition: #21/38
ISBN: 2-914061-14-5
Inscription: Signed by all participants

Notes: Housed in grey drop-back box. Vertical leporello format with hanging tab. Signed by Judith Rothchild and Mark Lintott.



0105 – C6-4/5/6
Book 91
Untitled (A String Book)
Keith A. Smith
Space Heater Multiples; Barrytown, NY, USA
1982
252mm, oblong
unpaged
Edition: #39/50
Inscription: Signed by the artist

Notes: *Book 91* with an introduction on separate card. The covers of the book have a string pattern, hinting at what's to be found inside. Upon opening the book, we find a cut page that reveals glimpses of the title page beneath it - one that is barely legible: the words are blind embossed on the page, listing simply the title, the artist, and the publisher. The strings move through the pages of the book producing sounds when turning the pages. Smith (in a separate colophon which accompanies the book) states: "The sound, cast light and shadows and their focus and movement are not part of the physical book. They are physical, but they only come into existence during the act of experiencing the book, that is, turning the page".

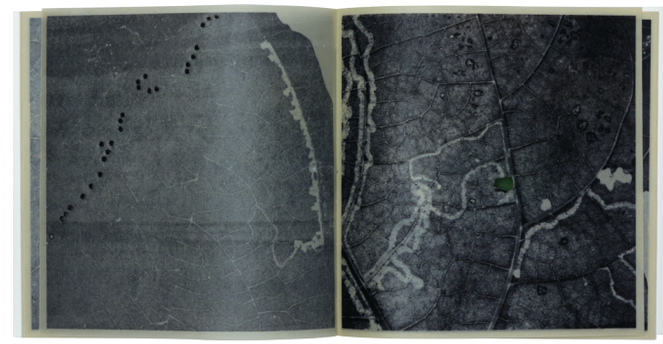


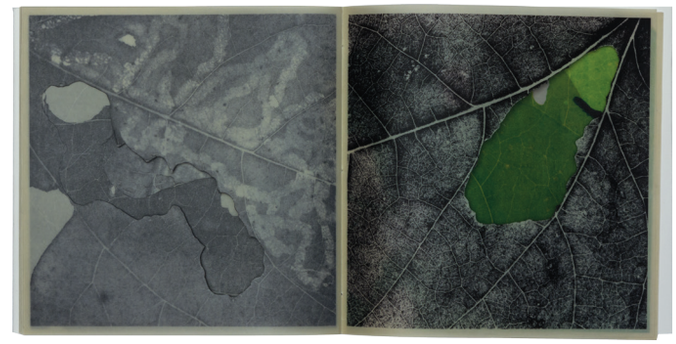
0106 – C9-9
Sanctuary in my Skin
Dana Smith
Artist's publication; San Francisco, CA, USA
2008
280mm
unpaged
Edition: #7/12
Inscription: Signed by the artist

Notes: Digitally printed on Innova Duo paper.

0107A – C7-7
Jack and the Beanstalk
Ryoko Adachi
Kimitoshi Sato (translated by)
Artist's publication; Tokyo, Japan
2009
290mm
unpaged
Edition: #7/20
Inscription: Signed by the artist

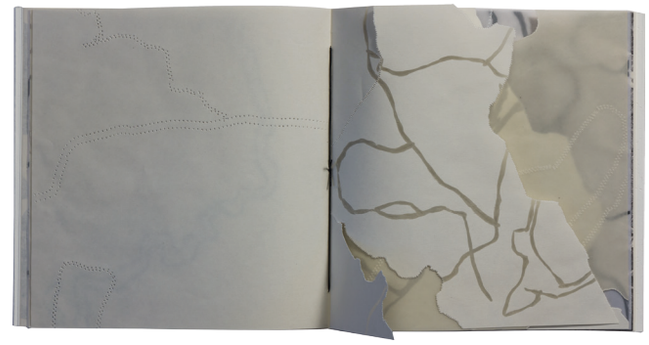
Notes: Wrap-around strip with title in English and Japanese. Single leaf colophon, eight page English translation, folded Japanese book. Housed in a square wooden (paulownia) box with lid. All parts were printed by inkjet. The structure of the book is folded zigzag and opens to c7m. It is a spiral structure of two colours on kouzo paper with bleached and unbleached sections. One paper was printed with a picture of the beanstalk and the other was printed with text and a rectangular with a rubber-printed. English translation is 8 pages on Mitsumata paper.

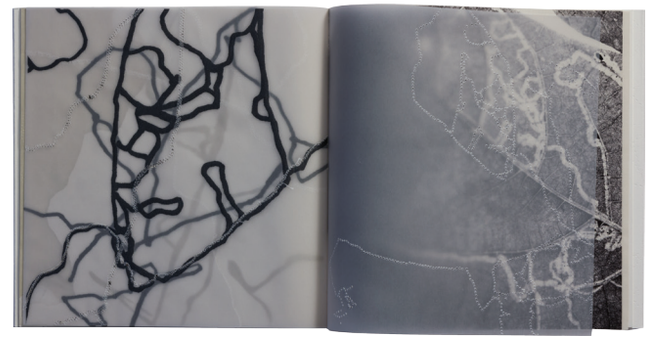




0107B – C7-7
Hole
From My Beanstalk
Ryoko Adachi
Artist's publication; Tokyo, Japan
2008
210mm
unpaged
Edition: #9/20
Inscription: Signed by the artist

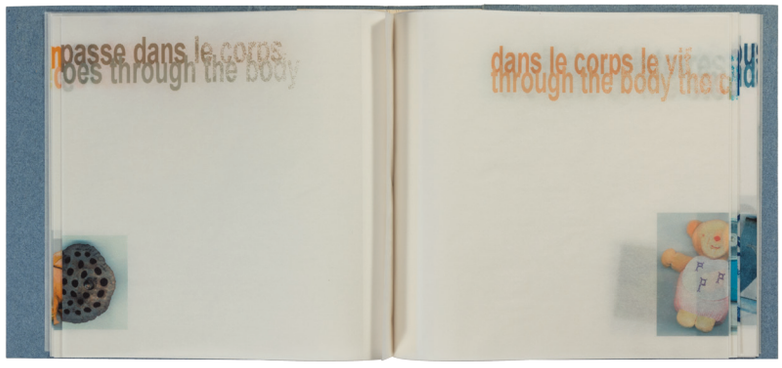
Notes: Artist's description: "I grew a beanstalk for my book *Jack and the Beanstalk*. On my beanstalk came many insects. This book is the product of what I enjoyed with insects that visited my beanstalk. Cover paper is synthetic paper. 28 pages. Photo pictures of worm-eaten bean leaf were printed by inkjet on alkaline paper and coated with wax. The worm-eaten parts were cut".

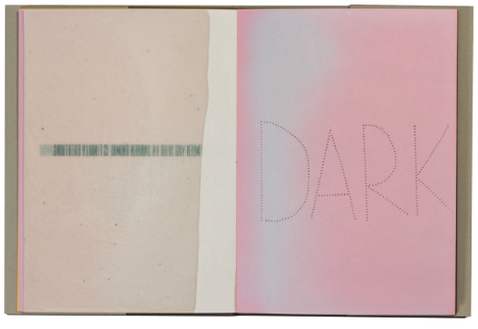


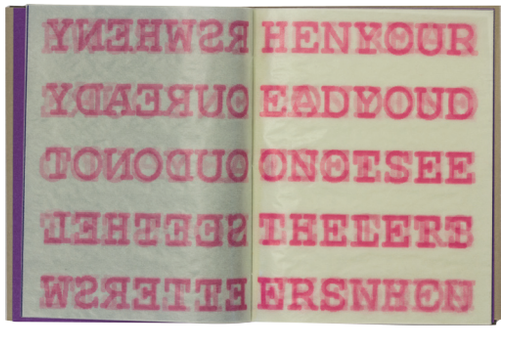


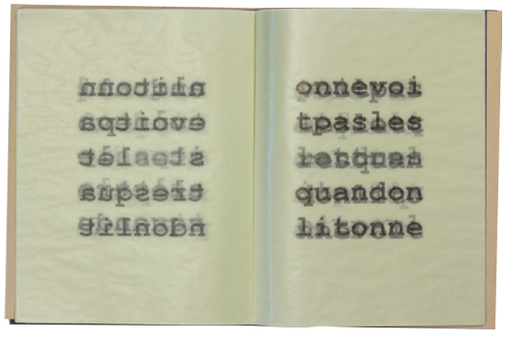
0107C – C7-7
Route
From My Beanstalk
Ryoko Adachi
Artist's publication; Tokyo, Japan
2008
210mm
unpaged
Edition: #4/10

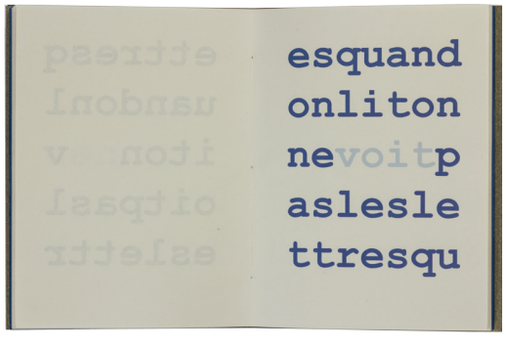
Notes: Printed and bound in Tokyo. On various papers including waxed sheets and semi-transparent paper with holes pricked through which, on some, create shaped pages. Endpaper contains three leaves under adhesive plastic to preserve them.











0108 – C5-2/3
7 x When you Read
Quand on lit
Jean-Claude Loubières
Marie-Hélène Lafon
Anthony Seidman
F. Despalles - Editions; Paris, France
2003
280mm
unpaged
Edition: One of 21 copies
Inscription: Signed by all participants

Notes: Seven books, each in a decreasing size, all housed in a tiered box. Adèléo editions (A&L).
1. *When We Read. Quand on Lit.* 225mm. Marie-Hélène Lafon
2. *When One Reads. Quand on Lit.* 225mm. Jean-Pierre Ostende
3. *When you Read.* 215mm. Anthony Seidman
4. *When You Read.* 196mm. Jean-Claude Loubieres
5. *Quandonlitt.* 196mm. Jean-Claude Loubieres
6. *Quandonlitt.* 198mm. Jean-Claude Loubieres
7. *Quand on Lit on ne Voit pas les Lettres.* 103mm. Jean-Claude Loubieres.

Kölner Stadt-Anzeiger

KÖLNISCHE ZEITUNG

prisma

DDR-Regierung strebt Einigung über Geheimdienst an

Modrow: Kritiker sollen mitarbeiten

Oppositionsgruppen: Wollen nicht Kriseverwalter sein

Gasgeruch beunruhigte Kölns Bürger

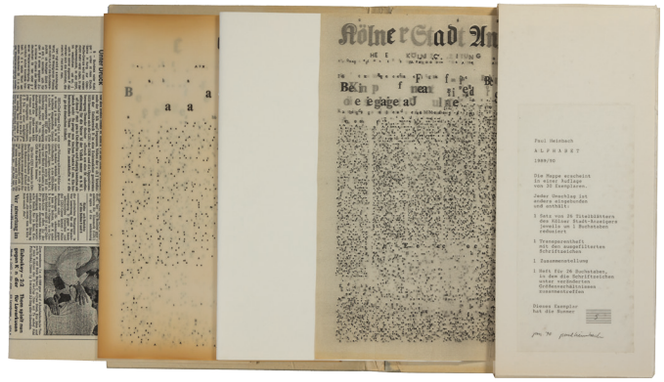
Rau erneut zu voller Amtszeit bereit

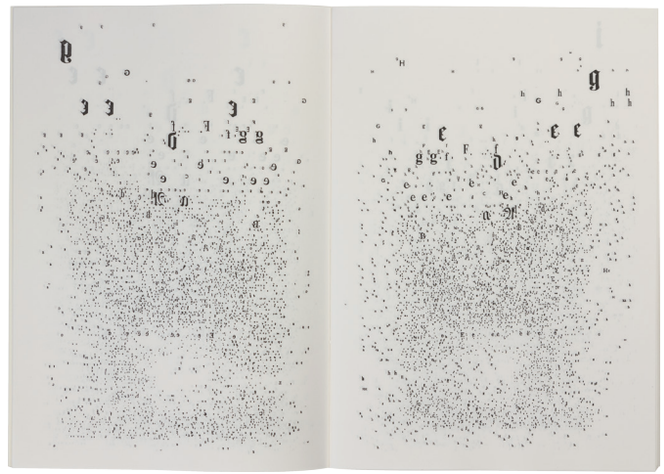
„Kein Streben nach Weizsäcker-Nachfolge"

Auch NRW streicht Leistungen für Aus- und Übersiedler

Grüne: Wir sind demokratisches

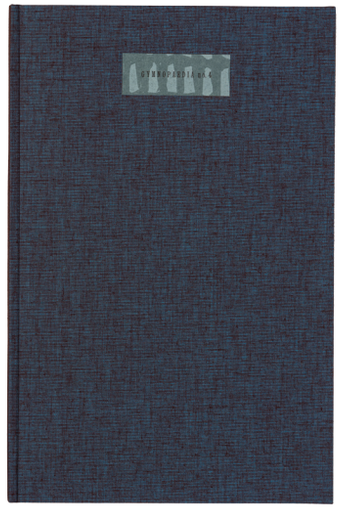
HEUTE

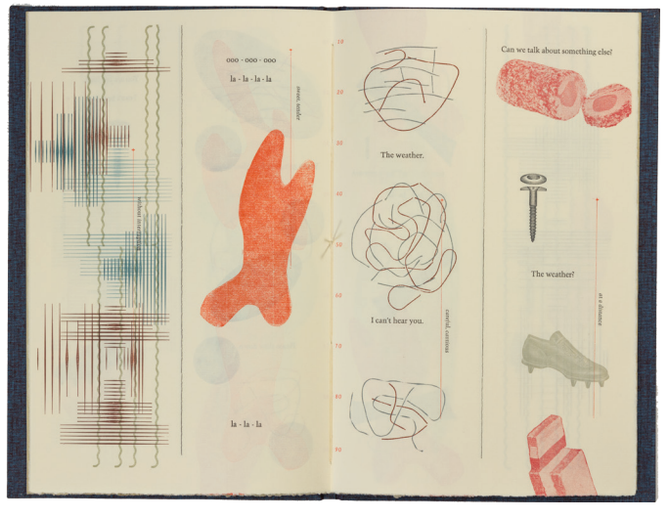




0109 – C5-2/3
Alphabet
Paul Heimbach
Artist's publication; n.p.
1990
320mm
unpaged
Edition: #5/30
Inscription: Signed and dated by the artist

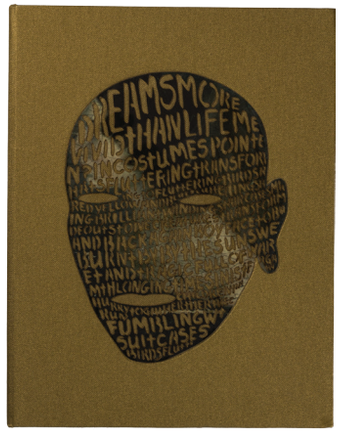
Notes: Each envelope contains different elements of the work: One set of 26 front pages of the publication *de Cologne Stadt-Anzeiger*; one set of reduced letters; one transparent book with the filtered letter characters, one compilation in book form; one issue for each of the 26 letters, in which the characters, under changing size ratios, meet.

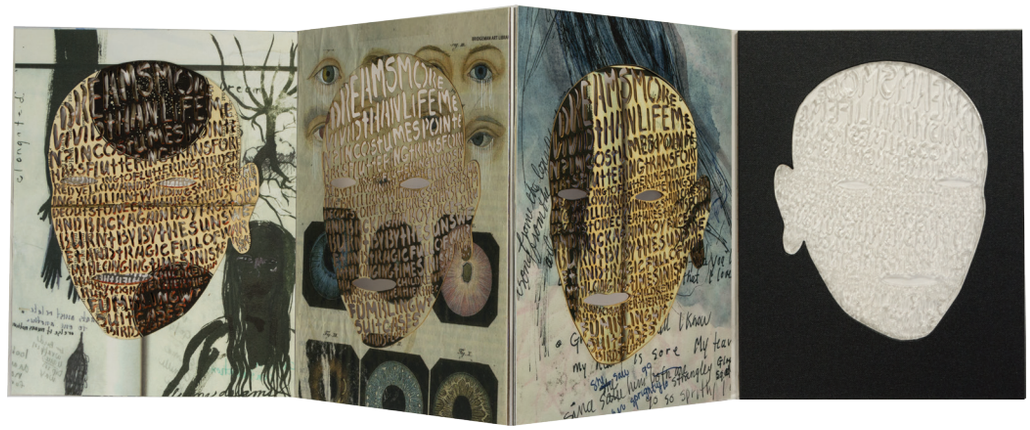



000 - 000 - 000
la - la - la - la
The weather.
Can we talk about something else?
The weather?
I can't hear you.
la - la - la

0110 – C5-2/3
Gymnopaedia No. 4
A score for Four Voices
Barbara Tetenbaum
Triangular Press; Portland, OR, USA
2005
283mm
unpaged
Edition: #17/30
Inscription: Signed by the artist

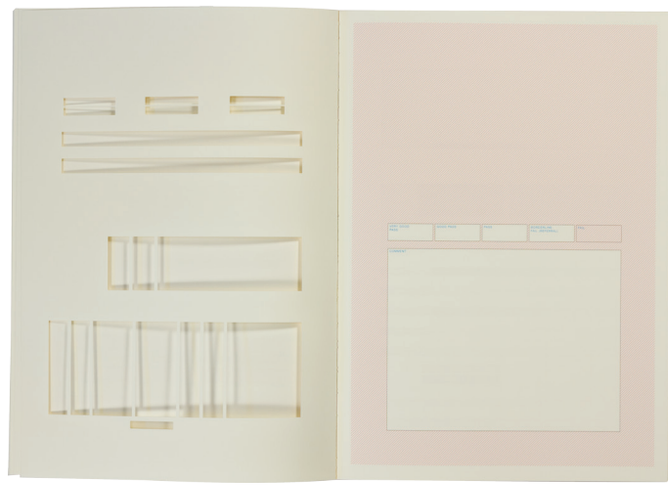
Notes: 30 copies were printed letterpress from bell wire, sheet magnet, advertising cuts and decorative rule. Text hand-set in foundry Trump Mediaeval.





0111 – C7-7
Substance of a Dream
Valerie Hammond
Artist's publication; New York, USA
2013
280mm
unpaged
Edition: One of 8 copies

Notes: Medium: digital print, ink, pencil, watercolour. Accordion fold, housed in a gold custom-made flip-top box with laser-cut image set into the top. Inspired by the idea of 'portable sculpture'. *Substance of a Dream* is composed of floating paper heads which fall gently forward when the pages are opened and can be arranged in different sculptural configurations. Each page is a reproduction from the artist's sketchbooks; the disembodied heads are then laser-cut with the recollection of an intensely vivid dream. The cut-out letters produce lacey and layered transparency between pages; when lit, they are transposed to the book's pedestal. Accordion-bound in Plexiglas covers in custom box with laser-cut Plexiglas inset. Each copy contains slight variations in prints used. Binding designed by Sophia Kramer and Marshall Weber. 21st Annual Minneapolis Print & Drawing Fair, Curator's Choice.

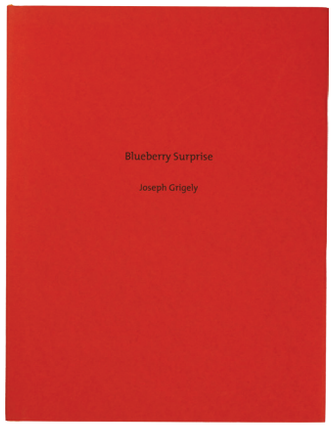


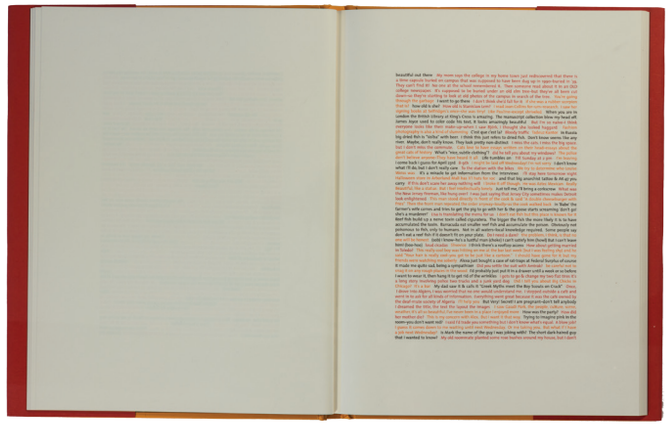
0112 – C5-2/3
The Future of Higher Education
Yeoun Joo Park
Artist's publication; Korea
2007
292mm
unpaged
Edition: #2/100

Notes: Contained in a brown folder marked "Fragile".

0113 – C5-2/3
Blueberry Surprise
Joseph Grigely
mfc-michele didier; Brussels, Belgium
2006
286mm
unpaged
Edition: #195/250
ISBN: 2-930439-02-5

Notes: Paper: Opale Dialogue naturel 150gsm. End papers: Black Colorit Paper 160gsm Cover: Orange Colorit Paper 120gsm mounted on cardboard. Jacket: Red Colorit Coquelicot Paper 160gsm. Signatures are double-stitched with linen thread. Printed by Arte-Print, Brussels. There are also 50 A.P. and 22 sets of 44 unbound pages.



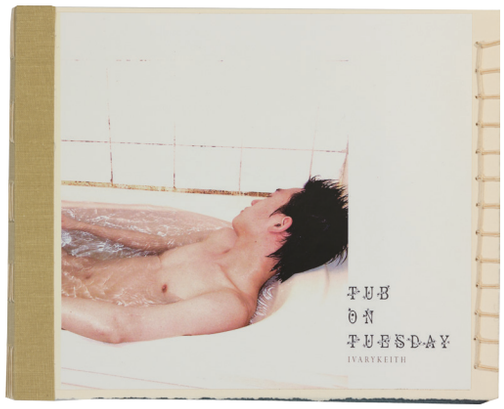


0114A – C7-7
Worm Tunnel
Larry Thomas
Artist's publication; n.p.
2006
unpaged
Edition: Unique
Inscription: Signed by the artist

Notes: Collage construction. Housed in a yellow drop-back box.

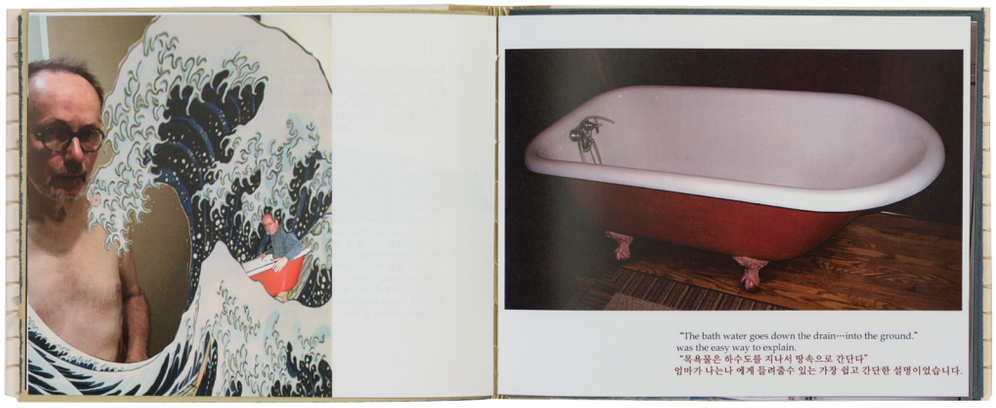
0114B – C7-7
Remembering the Long Ago Days of Yore, Before There was TV and There was No Violence in the Land
Larry Thomas
Artist's publication; Atlanta, GA, USA
1994
220mm
unpaged
Edition: Unique
Inscription: Signed by the artist

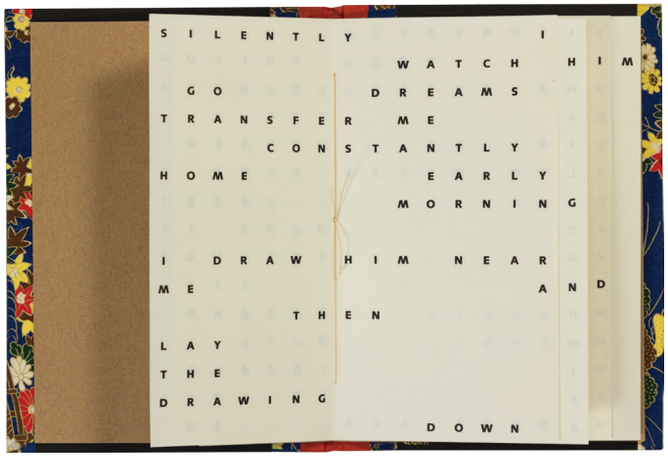
Notes: Double-sided book with triptych fold-out and fold-down pop-up. Housed in a yellow drop-back box.



0115 – C9-9
Tub on Tuesday
Book 244
Keith A. Smith (written and printed by)
Myoung Soo Kim (Ivary) (designed and edited)
IvaryKeith; Rochester, NY, USA
2006
186mm, oblong
unpaged
Edition: One of 20 copies (Unique binding "for Jack Ginsberg" on 22 May 2007).
Inscription: Signed and inscribed by the artist

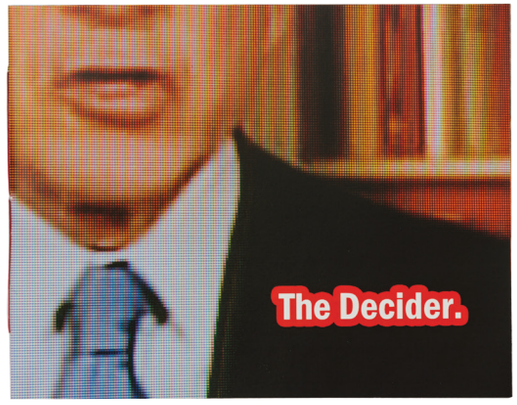
Notes: Text in English and Korean. The two artists collaborate by sending files through the internet and on CDs through the mails. The picture story was conceived by Ivary and the text was written by Keith. The book is laid out in PhotoShop. The font is MyeongJo with quotes in Book Antiqua.





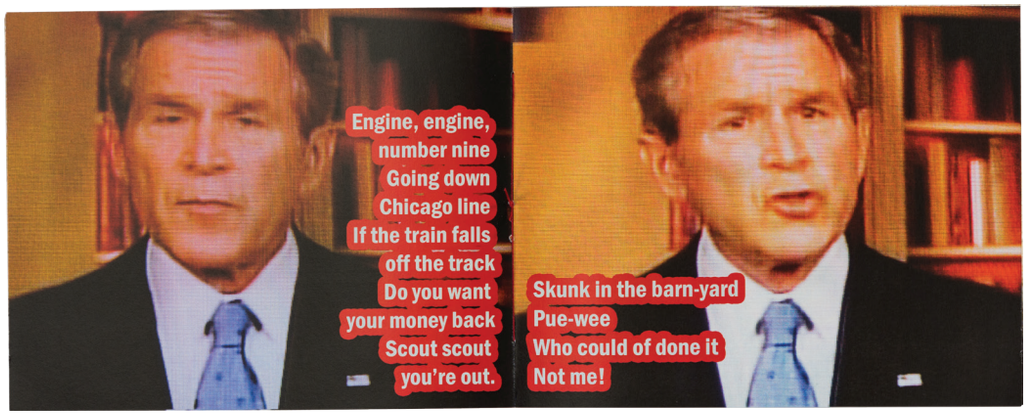
0116 – C5-2/3
Out of Sight
Book 107
Keith A. Smith
Artist's publication; Rochester, NY, USA
1985
200mm
unpaged
Edition: #78/200
Inscription: Signed by the artist

Notes: Set in syntax black, printed offset on Curtis Rag white wove 75lb. Text at Visual Studies Workshop Press. Assisted by Joan Lyons, Tom Sullivan, Scott McCarney and Fred Jordan. Hand bound.



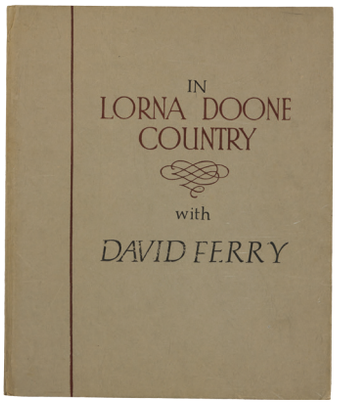
0117 – C8-8
The Decider
Scott McCarney
Visual Books; Rochester, NY, USA
n.d
140mm, oblong
unpaged
Edition: unnumbered

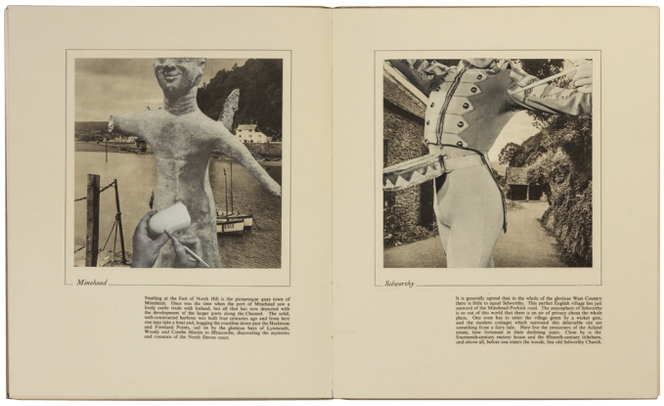
Notes: A 10 paged booklet with digitally manipulated imagery derived from screen-based media depicting George W. Bush overlaid with texts of children's rhymes. Stitch-bound with red thread. Part of the series *Bushocracy*, a work in progress.



0118 – C6-4/5/6
In Lorna Doone Country
David Ferry (book artist)
S. W. Colyer (original author)
Artist's publication; n.p.
290mm
33 reproductions
Edition: Unique
Inscription: Signed by the artist

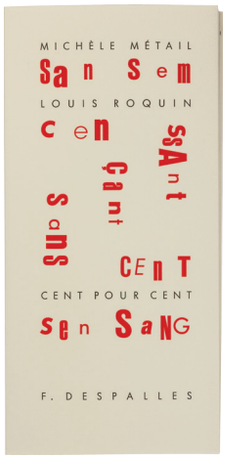
Notes: Collaged altered book, *Lorna Doone Country - A Book of Photographs*, by S W Colyer, Published by Ward Lock, 1947.





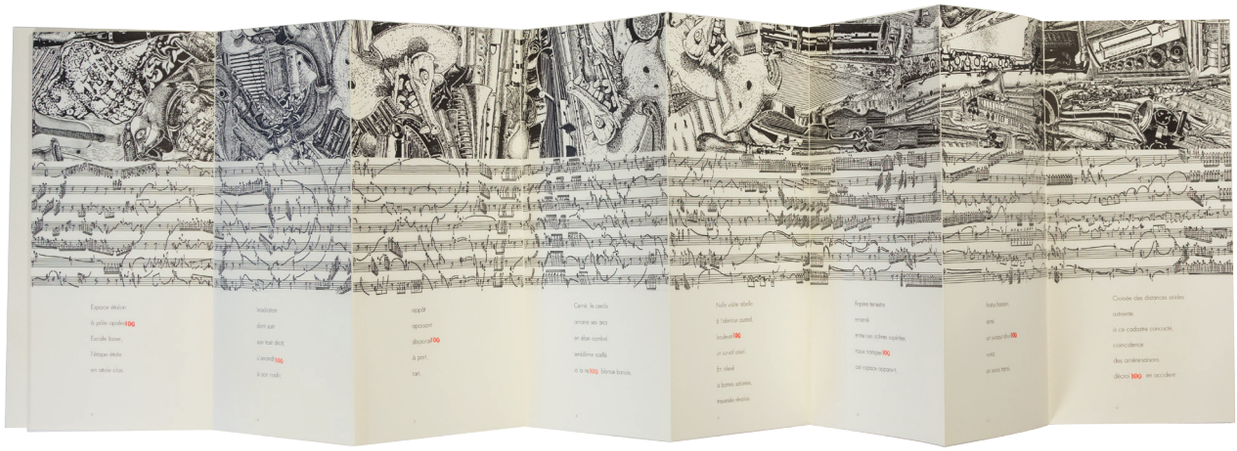
0119 – C7-7
The Yellow Goat
Lois Morrison
Artist's publication;
n.p.
1998
235mm
unpaged
Edition: Unique

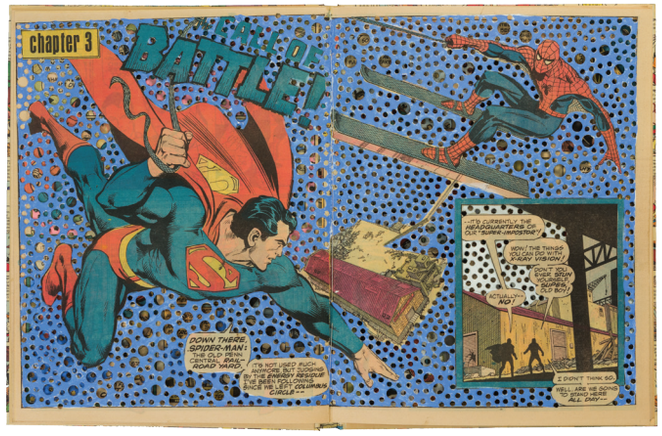
Notes: This is in homage to R. F. Outcault's *Yellow Kid*. Cloth book housed in a drop-back box decorated in pattered yellow cloth to match the binding of the book.



0120 – C6-4/5/6
Cent pour cent
Louis Roquin (Collage and musical composition by)
Michéle Métail (Text by)
F. Despalles - Editions; Paris, France
1998
326mm
100pp
Edition: #29/100
Inscription: Signed by all participants

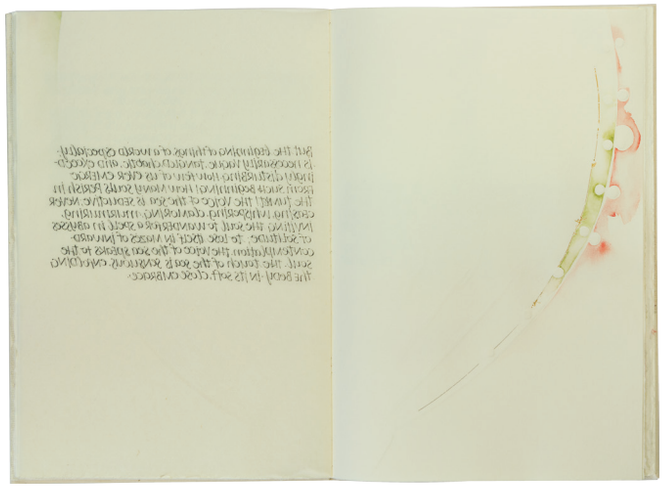
Notes: Slipcase. A poetic trilogy in 100 sequences: Top row, imaginary orchestration, collaging various instruments. The centre row, following the graphics of the collage above exactly, is a a musical composition 'to read' ('playing seven altos'). Finally, below, a poem playing with rhythms and sounds, syllables and homophones (Cant, cen, health etc.). Once a sequence, the number 100 stamped in red, replaces the homophones which are found typeset on the cover.

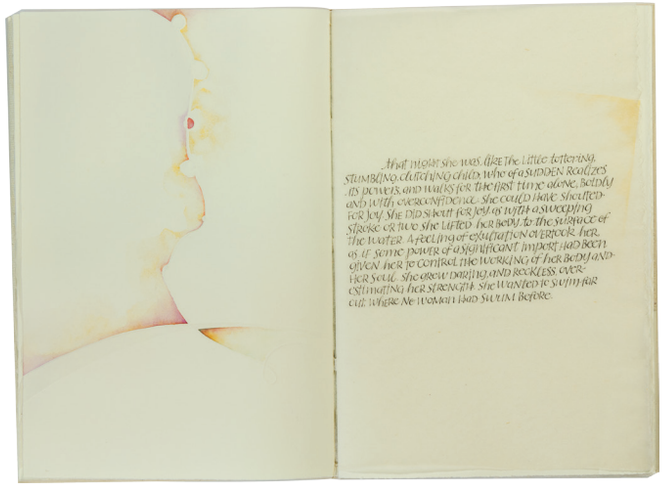




0121 – C7-7
Superman
Susanne Nichol
Artist's publication; Germany
2014
335mm
unpaged
Edition: Unique
Inscription: Signed by the artist

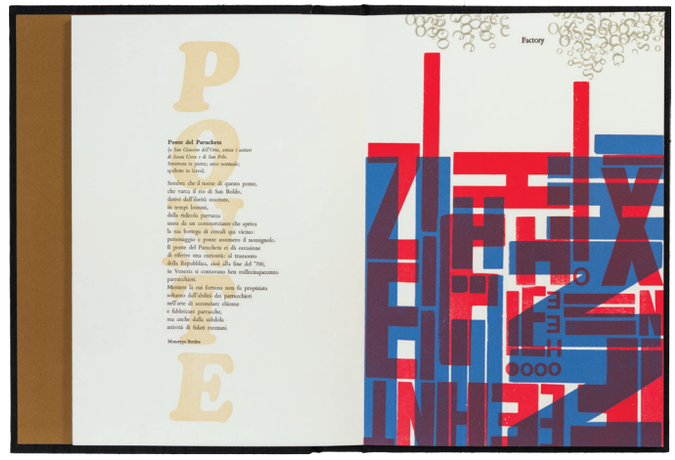
Notes: Altered book with holes punched into pages of old Superman comic.





0122 – C6-4/5/6
A Certain Light
Excerpts from the awakening
Suzanne Moore (book artist)
Kate Chopin (story by)
Artist's publication; Vashon Island, WA, USA
2007
330mm
46pp
Edition: Unique
Inscription: Signed by the artist

Notes: Hand painted, lettered, and designed by Suzanne Moore, on Tosa Usushi and Rives papers. 41 pages are painted and lettered. Bound by the artist in debossed Twinrocker wrappers, housed in linen clamshell box. Artist's statement: A contemporary interpretation of Kate Chopin's 1899 novel *The Awakening*. In beige drop-back box with title on the spine.



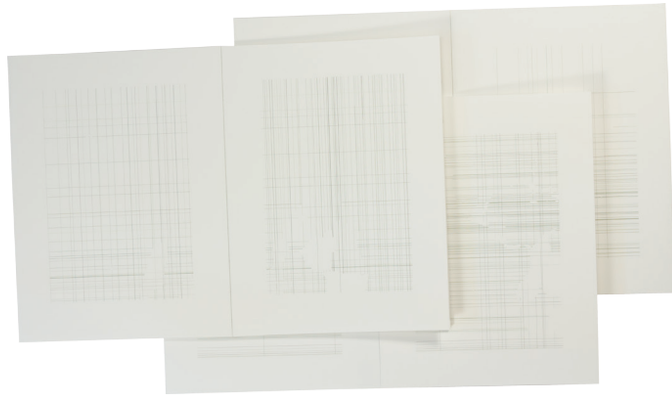
0123 – C5-2/3
Typopolis: A Journey to the City of Type
John Ross
Tipoteca Italiana Fondazione and the High Tide Press; Italy / Easthampton, NY, USA
2002
356mm
unpaged
Edition: #11/25
Inscription: Signed by the artist

Notes: Colophon: "Almost all of the type is from the collection of the Tipoteca Italiana with … a few fonts of type from the High Tide Press … The binding was completed by James DiMarcantonio of the Hope Bindery in Providence, Rhode Island". Illustrations were created from arrangements of wood type. An accordion-folded work, issued in a binding of black linen with a recess on the front cover containing a simulated printer's type-block with the title printed backward in various colours, tan endpapers. Issued in a matching black slipcase, one side covered with a wood-type letterpress full-colour label.

0124 – C7-7
Franticham's Fluxus Island
Franticham
Francis van Maele
Antic-Ham
Redfoxpress; Achill Island, Ireland
2009
400mm
unpaged
Edition: #22/69
Inscription: Signed by both artists

Notes: Including: 1. Book *I See Sadness*, 194mm. Bound in printed glass covers. August 2007. 2. Pamphlet, *Fluxus Island Manual*. 140mm giving details of the contents of the box. 3. Portfolio of 20 prints in the manner of 20 Fluxus artists including the colophon page housed in wrap-around card cover. Handprinted in silkscreen. The boxes (with a slide-out top) were made by Hatzel Holzwaren in Germany and the rubberstamps by Ets. Nimax in Luxembourg. Printed mostly on Mohawk Via Vellum ivory.

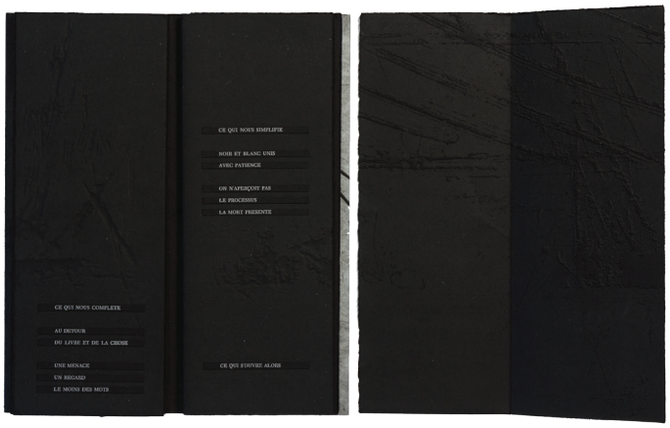
0125 – C5-2/3
View on the World Map
Annesas Appel
Artist's publication; Haarlem, The Netherlands
2013
383mm
Size: see notes
Edition: #4/25 and #1/25
Inscription: Signed by the artist

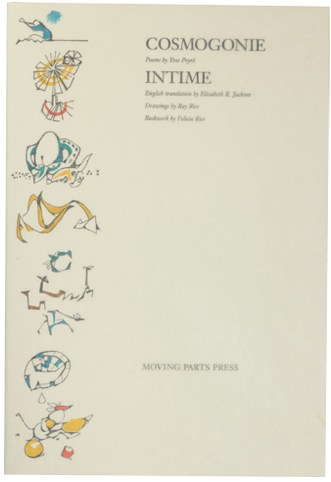


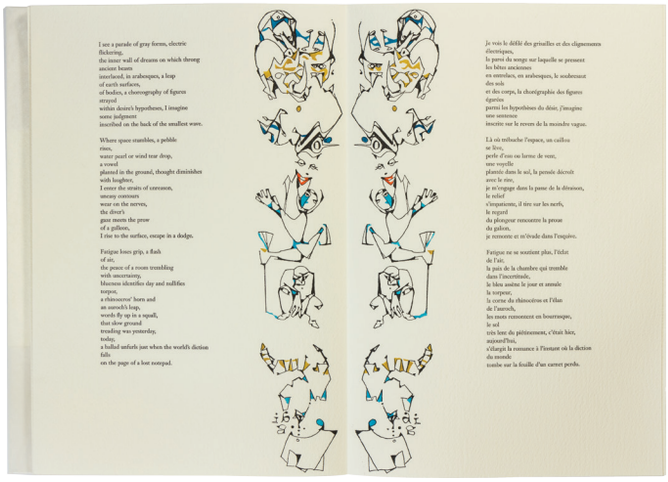
Notes: Books 01, 02 and 03. *Centre:* Digital works on paper, handmade books in accordion form, composed of central pint-co-ordinates of all countries of the world (scale 1:6,550,000), each represented by green lines on paper. There is an index of all countries and their individual green colour. Each book is related to one third of the original world map. The addition of green co-ordinates has been executed in reversed alphabetical order. 3 *Leporellos* digitally printed on Innova Photo Smooth Cotton high white 225 grams. Each book has 10 pages & a overview of the world map. The numbers are indicated by pinpricks on the covers. Housed together in a light green card slipcase. Book 04. *Entities:* A handmade bound book (scale 1:6,550,000) consisting of all entities of the countries of the world, digitally printed as flat green surfaces on paper. The entities are organized in alphabetical order - all entities of each country represented by a unique colour green. Book, digitally printed on Innova Photo Smooth Cotton high white 225 grams. 21 pages & a summary of the entities of all countries of the world map. Housed in a dark green card slipcase. Both slipcases are held within a wrap-around folder with the title on the spine. Books 07, 08, 09, 10 and 11. *Remains:* Handmade bound books, digitally printed on Innova Photo Smooth Cotton high white 225 grams. 14.25 x 19.25 cm. All five volumes contained in a green card slipcase matching the covers of the books. 16pp, 32pp, 12pp, 16pp and 12pp.

0126 – C5-2/3
Ce Qui Nous Eveille I-V
[What awakens us I-V]
Anik Vinay (illustrated by)
Henri Martraix (text by)
L'Atelier des Grammes à Gigondas en Vauclause; Souchière
350mm
unpaged
Edition: #25/101
Inscription: Signed by both participants

Notes: Folded black paper sheets in chemise, all engraved, mainly in blind. Housed in an engraved Perspex wrap-around in a black slipcase.

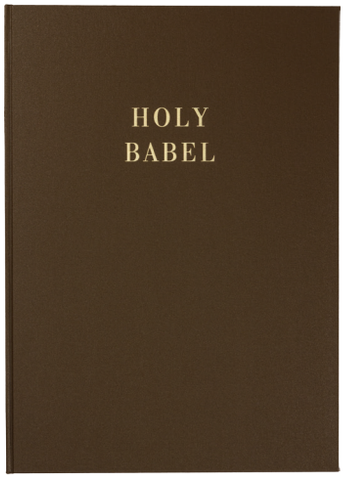


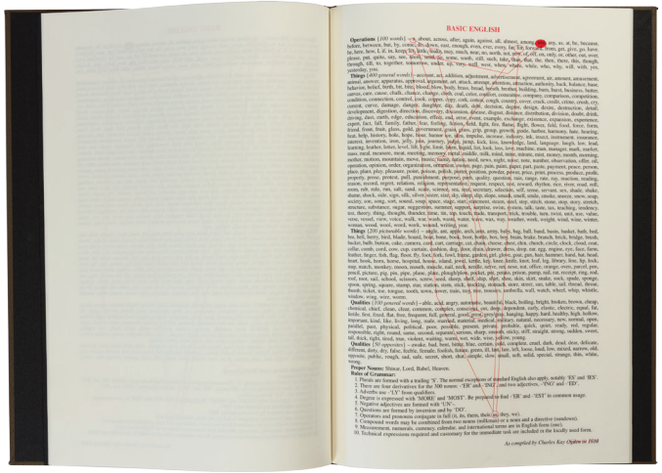




0127 – C5-2/3
An Intimate Cosmogony
Cosmogonie Intime
Felicia Rice (book artist)
Yves Peyré (poems by)
Ray Rice (drawings by)
Elizabeth R. Jackson (translated by)
Moving Parts Press; Santa Cruz, CA, USA
2006
380mm
unpaged
Edition: #40/96
ISBN: 0-939952-24-6
Inscription: Signed by all participants

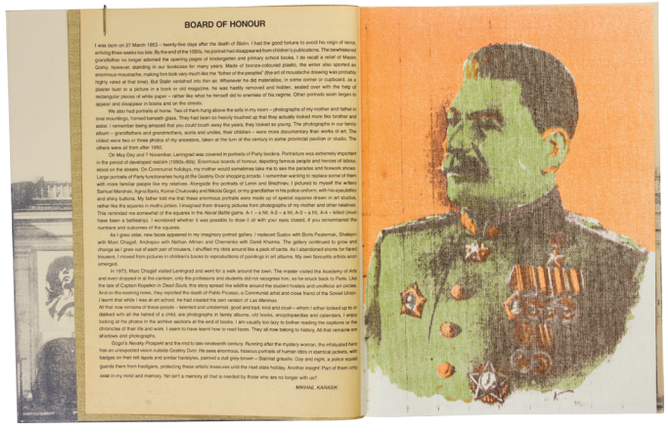
Notes: Bilingual English and French. Letterpress printed using Janson types and photoengravings on Fabriano Artistico paper, coloured by *pochoir*. From the prospectus: "The accordion-fold book extends to 18 feet. The binding adheres to the model of *livre d'artiste*; the bookblock rests in a printed paper cover wrapped in glassine. It is housed in a paper slipcase and a cloth-covered box. On eighteen of the twenty sheets that make up the book, long narrow text and drawings mirror one another, the verso English, the recto French, the drawings running to either side of the gutter".





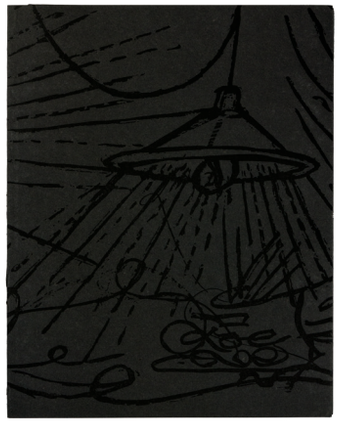
0128 – C5-2/3
Holy Babel
Louis Lüthi
Artist's publication; n.p.
2003
415mm
unpaged
Edition: One of 15 copies

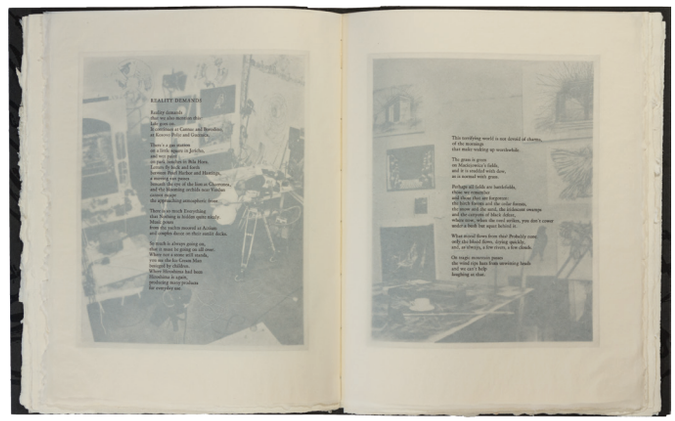
Notes: Bound at Handboekbinderij Seugling, Amsterdam. Digital line drawings are based on Charles Kay Ogden's Basic English translation of the *Tower of Babel* story. Ogden was a linguistic psychologist, and mostly remembered as the inventor and propagator of *Basic English*.



0129 – C8-8
Board of Honour
Mikhail Karasik
M. K. Publishers & Serge Piantureux;
Saint Petersburg & Paris
2004
425mm
unpaged
Edition: #14/25
Inscription: Signed by the artist

Notes: With fifteen portraits printed onto canvas. Slipcase.



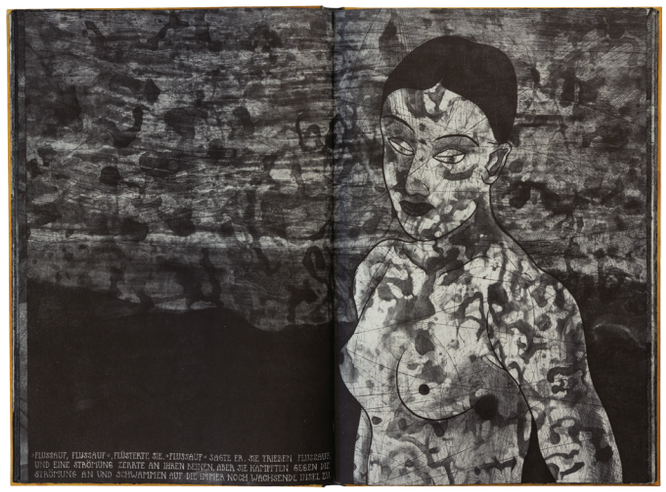


0130 – C7-7 ZA
Receiver
William Kentridge
Wislawa Szymborska (poems by)
Dieu Donne Press; New York, USA
2006
370mm
unpaged
Edition: #3/50
Inscription: Signed by the artist and the poet

Notes: The seven poems by Wislawa Szymborska chosen by William Kentridge for this book were translated from Polish by Clare Cavanagh and Stanislaw Baranczak. Twenty-two etchings, dry points, and photogravures were created for this edition by the artist and are bound into the book. A separate, signed and unbound photogravure is included in the edition. The images were hand printed by Randy Hemminghaus with the assistance of Paul Loughney and Kristen Cavagnet at Rutgers Center for Innovative Print and Paper. Ruth Lingen designed and printed the poems in 112 point Garamont and the titling in nineteenth century wood Gothic. The abaca and cotton handmade text and cover paper was developed and produced by Susan Gosin and Paul Wong at Dieu Donne Papermill, Inc. Barbara Mauriello designed and bound the 50 copies and 25 proofs. This edition is published by Dieu Donne Press in partnership with Galamander Press. Housed in a linen-covered slipcase.

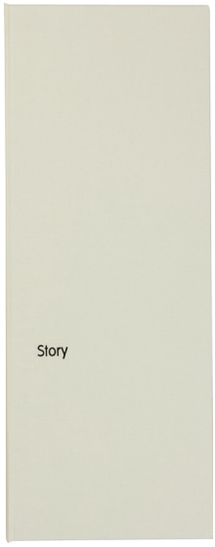
0131 – C5-2/3
Elysium
Robert Schwarz
Edition Rehberg; n. p
n.d.
395mm
unpaged
Edition: #4/9
Inscription: Signed by the artist

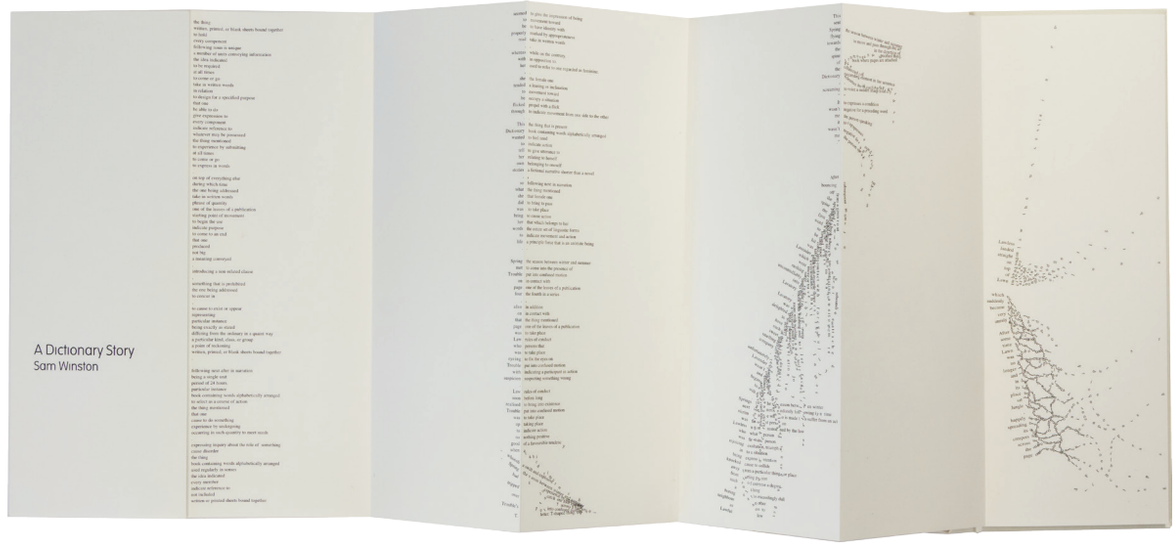
Notes: Multi-plate colour lithographic imagery in geometric shapes overlaid with gold grid with black text from Friedrich Schiller's *Der Triumph der Liebe*. Printed on multiple papers of slightly varying size. Red cloth covers with multicoloured collaged shape attached front top left.



0132 – C7-7
Unwegsame Gebiete V
Uncharted Territories, State #5
Wolfgang Buchta (book artist)
Dylan Thomas (text by)
Artist's publication; Vienna, Austria
2003
405mm
unpaged
Edition: #5/7
Inscription: Signed by the artist

Notes: Tale of Dylan Thomas' *The Landkarte Love* from *Under Milk Wood*. 54 double-sided aquatints printed on the hand press. Fleece-lined slipcase.





0133 – C7-7
A Dictionary Story
Sam Winston
Circle Press; London, UK
2006
355mm
unpaged
Edition: #27/100
Inscription: Signed by the artist

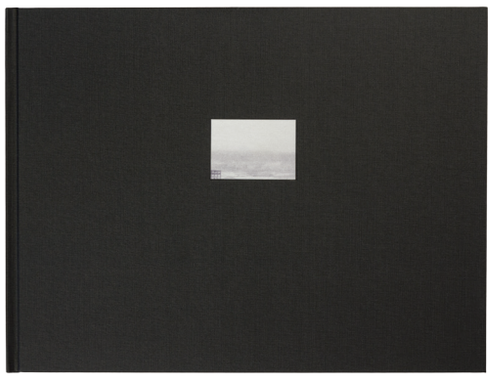
Notes: Accordion fold in slipcase. Including the 2013 second trade edition printing on three folded cards housed in a clear plastic folder.

0134 – C7-7
Chrome Sweet Home
Golden Era of Detroit
Book No. 233
Keith A. Smith
Artist's publication; Rochester, NY, USA
2006
360mm
unpaged
Edition: #4/5
Inscription: Signed by the artist

Notes: Colophon: "Reproductions of 1940s and 1950s American cars were scanned into my computer. Their environments were removed in Photoshop. Digital pictures were taken in four seasons at nearby Highland Park to be used as backgrounds for each car. Elements of each car were lassoed and made as a separate layer in Photoshop. This permitted me to alter separately the levels, brightness, contrast, hue, saturation, lightness and opacity of individual elements of the car. Chrome was always kept at 100% opacity. Glass was generally set at 33% to permit the background to be seen through it with a blue green tint of the suggested Polaroid glass. Opacity of painted sheet metal was lowered to a range of zero to 30%. Areas of the sheet metal were brought to the foreground. Creating the dozen or so layers and playing with the color and space of the total picture required from twelve to twenty hours per picture. Prints of each car are 17 x 22". Pictures were printed smaller for this book on an Epson Stylus PRO 7800 printer. The book is hand bound by the artist with a coptic sewing.

0135 – C7-7
Library in a Book
Dylan Graham
Christopher K. Wilde (essay by)
Mark Wagner (designed by)
Birdbrain Press and Artichoke Yink Comics; Brooklyn, NY, USA
2004
370mm
unpaged
Edition: #12/25
Inscription: Signed by the artist

Notes: Colophon book in folder on inside front cover (together with a metal button and small book *Fish Eye*) showing a diagrammatic layout of the 13 other books contained in pockets in the main section of the book. The folder is held together with an orange shoe lace. Being a collection of books from the head and hand of the artist with commentary on the production of each from the same source and further critical examinations by Christopher Wilde. With various other sundries within the container. Designed and built by Mark Wagner under the auspices of Artichoke Yink Comics and Bird Brain Press.

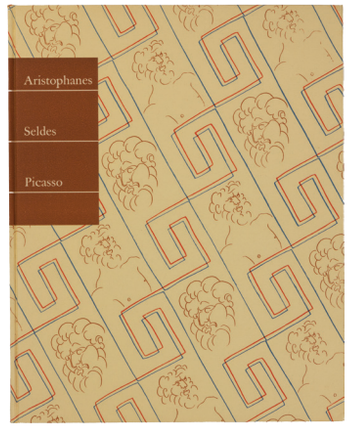


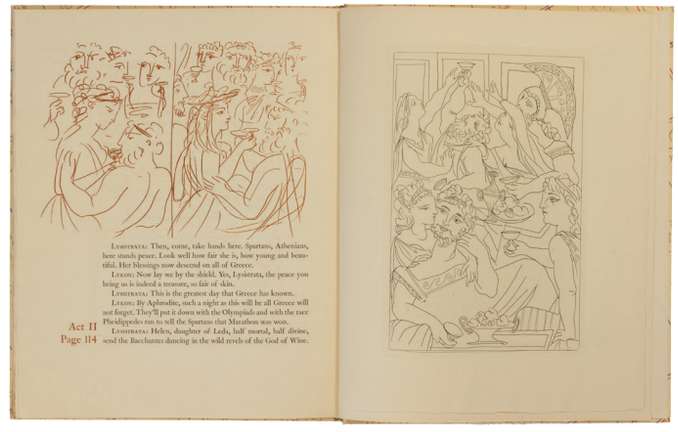
0136 – C6-4/5/6
All Medows
Sjoerd Hofstra (book artist)
John Dos Passos (text by)
Erich Mendelsohn (photographs by)
ZET; Amsterdam & New York
2005
325mm, oblong
unpaged
Edition: #3/4 AP
Inscription: Signed by the artist

Notes: Text by John Dos Passos from *Manhattan Transfer* (1925). Images are scanned, digitally manipulated and collaged from photographs by Erich Mendelsohn from his book *Bilderbuch Eines Architekten (Amerika)*, 1928.

0137 – C5-2/3
00110100 Freedoms
Jan Owen
Artist's publication; n.p.
2013
300mm
unpaged
Edition: Unique

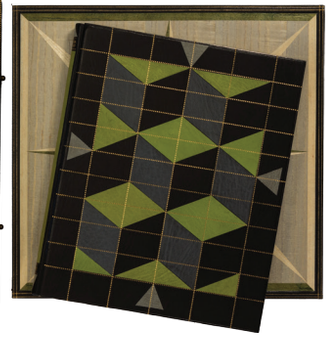
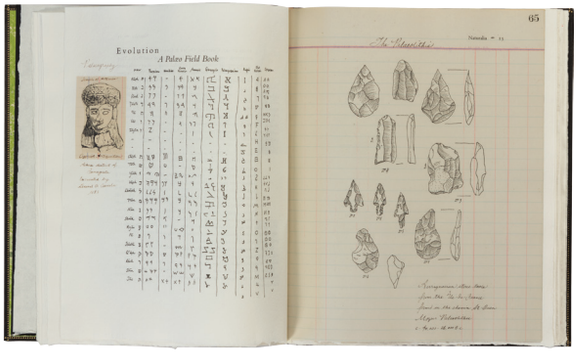
Notes: Ink and acrylic on Cave Paper, Barcham Green and Hollytex; woven, painted Tyvek. Coptic bound with slipcase. Together with an explanatory pamphlet explaining the *Four Freedoms* listed by Franklin D. Roosevelt.

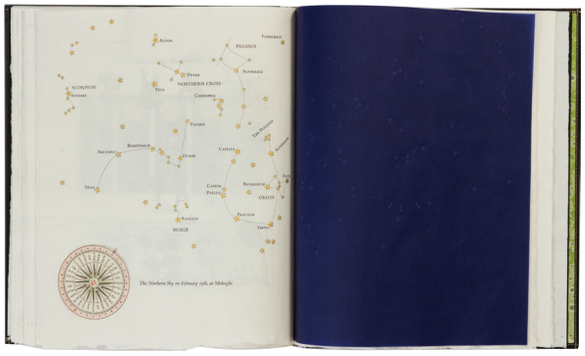




0138 – MM2
Lysistrata
Aristophanes (author)
Pablo Picasso (illustrated by)
Gilbert Seldes (introduction by)
The Limited Editions Club; New York, USA
1934
300mm
114 pp
Edition: #1008/1500
Inscription: Signed by the artist

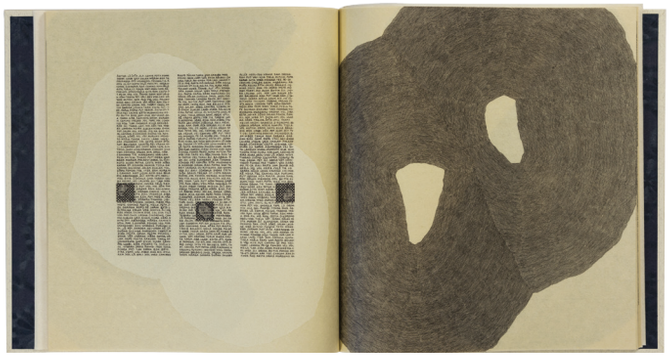
Notes: This edition has been designed by George Macy and printed, in Caslon types on Rives paper, at The Printing-Office of The Limited Editions Club, Westport, Connecticut. With six etchings and numerous illustrations in sanguine. In a grey chemise with text on spine with matching grey slipcase.

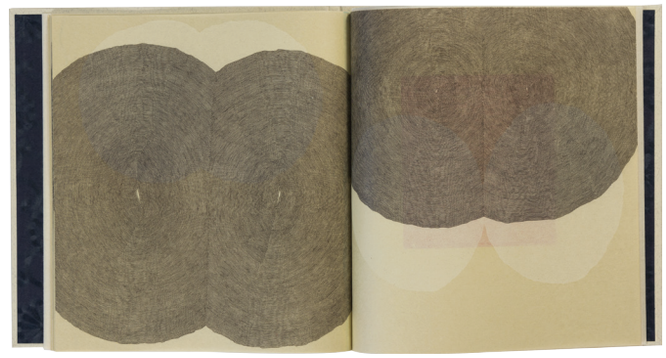





0139 – C7-7
WunderCabinet
The Curious Worlds of Barbara Hodgson & Claudia Cohen
Claudia Cohen
Barbara Hodgson
Heavenly Monkey Editions; Vancouver, Canada
2011
264mm
51pp
Edition: #10/30
Inscription: Signed by both artists

Notes: This book was designed and set in Bembo by Barbara Hodgson. Rollin Milroy at Heavenly Monkey printed it damp on paper made by Reg Lissel of Vancouver. Peter Braune and Lesley Anderson of New Leaf Editions printed the frontispiece copperplate etching. Hand colouring and other embellishment have been done by the authors. Claudia Cohen bound each copy in her Seattle studio. The edition: thirty numbered and six A.P. copies. The book is bound in full leather in black, grey, green and beige leather with gold tooling and green marbled endpapers. The book and the 44 accompanying items are housed in a box with compartments under, at the side of the book, on the top level and in two drawers on the second level. The box is decorated with green, grey and beige marquetry with the title on green leather on the lid. The whole box has gold tooled trim. Included is *Catalogue No. 10* bound in green marbled papers to match the endpapers of the book with title label on the cover and listing the 44 items accompanying the book. Folded pamphlet containing items 43 and 44 with title label on the cover: *Sunprint & Watercolour.*





0140 – C6-4/5/6
Heures Dispersees
François Righi (illustrated by)
Marie Grégoire (texts by)
Les livres sont muets; Ivoy-le-Pré, France
2015
260mm
unpaged
Edition: #5/31
Inscription: Signed by the author and the artist

Notes: Bound Japanese style onto bamboo strips within wrap-around printed paper cover with decorated board chemise in similarly decorated black slipcase. Japon Minota paper. Lithographs by Michael Woolworth in Paris. Gravures by Francois Righi in Ivoy-le-Pre and Typography by Emile Moreau in Henrichemont. The panelled ceiling, with alternating emblems and putti, which caps the oratory of the Lallemant Hotel in Bourges, constitutes the iconographic reference designs.

0141 – C8-8
Not a Straight Line
Emily Martin
Naughty Dog Press; Iowa City, IO, USA
178mm
unpaged
Edition: #12/20
Inscription: Signed by the artist

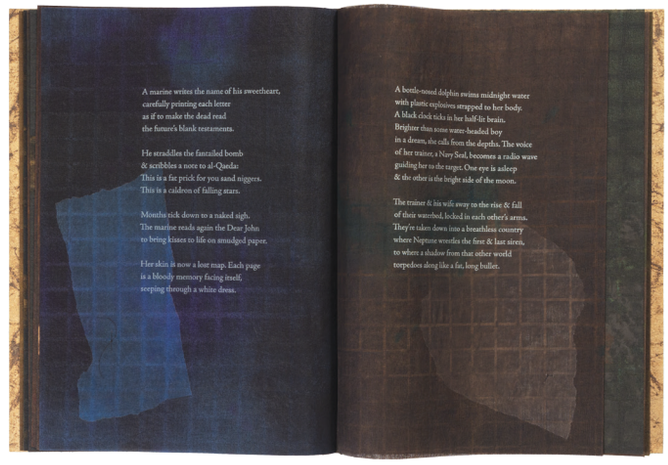
Notes: Ten small books (5 x 5cm) sewn together and housed in a beige buckram drop-back box held closed with an elastic band. They unfold to make a crooked street. This book was made for the *Al-Mutanabbi Street Artists' Book* project. The project aims to "re-assemble" some of the "inventory" of the reading material that was lost in the car bombing of al-Mutanabbi Street, the heart of the historic literary district of Baghdad. To read the book viewers must find their way along the linked books that turn this way and that way much as a meandering street would.

0142 – C6-4/5/6
Reminiscensijus 125
Reminiscences of a Journey to Lithuania
Jonas Mekas
Artist's publication; New York, USA
1972
140mm, oblong
unpaged
Edition: Unknown

Notes: Bound in wooden boards with two brass hinges fixed with brass screws. The number '125' stamped in black on the top cover. The text in Lithuanian printed onto orange paper which is half the width of the book and alternates (except in two instances) with full page photographs in black and white. Of the original film, the Library of Congress states: "*Reminiscences of a Journey to Lithuania* is a 1971- 72 documentary film by Jonas Mekas. It revolves around Mekas' trip back to Semeniškiai, the village of his birth. In 2006, the film was selected to the National Film Registry by the Library of Congress for its cultural, aesthetic, or historical significance".

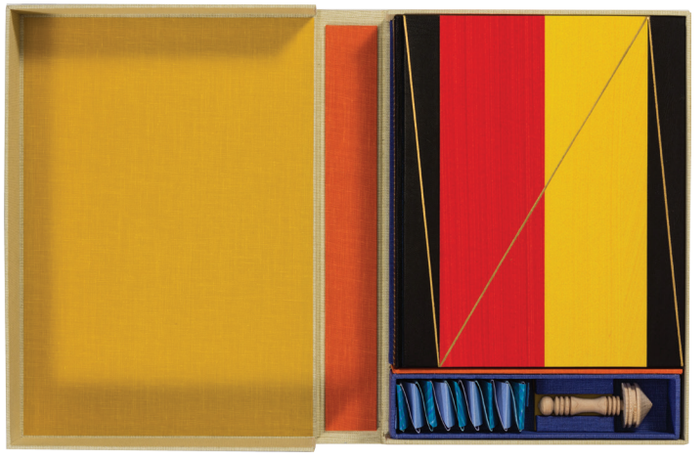
0143 – C6-4/5/6
On the Road Too
Book 1: New York - Las Vegas - New York
Peter Spaans (book artist)
Dan Schmidt (text by)
Unconart; Amsterdam & New York
2009
125 x 216 x 88mm
unpaged
Edition: #1/75
Inscription: Signed by the artist

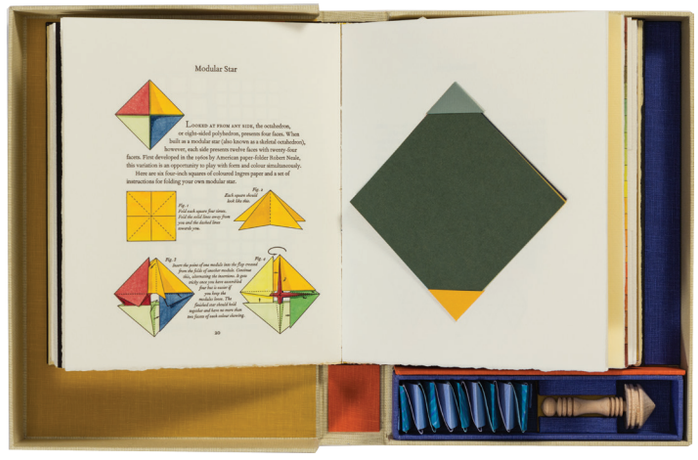
Notes: Under Construction Projects. Housed in elaborate printed card box with lid, main section housing book and base containing ten additional photographs. All in cardboard box with title on cover.



0144 – C5-2/3
Love in the Time of War
Robin Price (book artist)
Yusef Komunyakaa (poems by)
Daniel E. Kelm (bookbinding by)
Robin Price; Middletown, CN, USA
2013
270mm
unpaged
Edition: #23/70
ISBN: 0-924433-14-0
Inscription: Signed by all participants

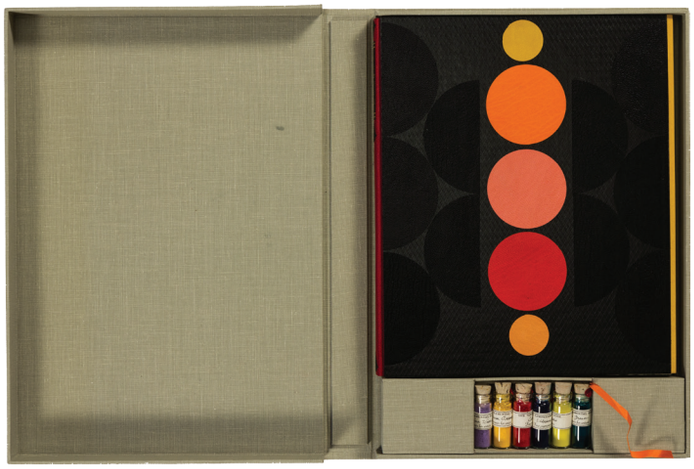
Notes: Published in its entirety for the first time. The 25 poems are printed letterpress with silver ink in Adobe Jenson Pro from polymer plates. The sheets are individually painted, hand-dyed silk. Small pieces of Moriki paper and printed glassine are sewn inside the fore-edge-folded sheets. The aluminium covers are photochemically etched in a pattern based on camouflage fabric. Daniel E. Kelm co-designed the modified paper-case book structure using handmade Cave Paper, and he produced the binding at his Wide Awake Garage in Easthampton, Massachusetts. Prospectum and letter laid in.





0145 – C5-2/3
After Image
Playing with Colour in All Its Dimensions
Claudia Cohen
Barbara Hodgson
David Clifford (printed by)
Heavenly Monkey Editions; Vancouver, Canada
2009
218mm
36pp
Edition: #30/30
Inscription: Signed by both artists

Notes: This book was designed and set in digital Monotype Fournier by Barbara Hodgeon. Each copy was bound by Claudia Cohen in her Seattle studio. The hand colouring and all embellishments were done by the authors. The text was edited by Saeko Usukawa, and the book was printed letterpress from polymer plates by David Clifford at Black Stone Press, Vancouver, on Arches cold press watercolour paper. The constructions were made from various papers, including Fabriano Elle Erre and Ingres and Reg Lissel's handmade papers. Housed in a beige drop-back box with the title on the spine and including additional elements: A top, a paper sculpture and an acetate flag book. The binding is three-quarter black leather with paste paper and gold tooling.



0146 – C5-2/3
The Temperamental Rose
And Other Ways of Seeing Colour
Claudia Cohen
Barbara Hodgson
Heavenly Monkey Editions; Vancouver, Canada
2007
Edition: AP 5/35
Inscription: Signed by both artists

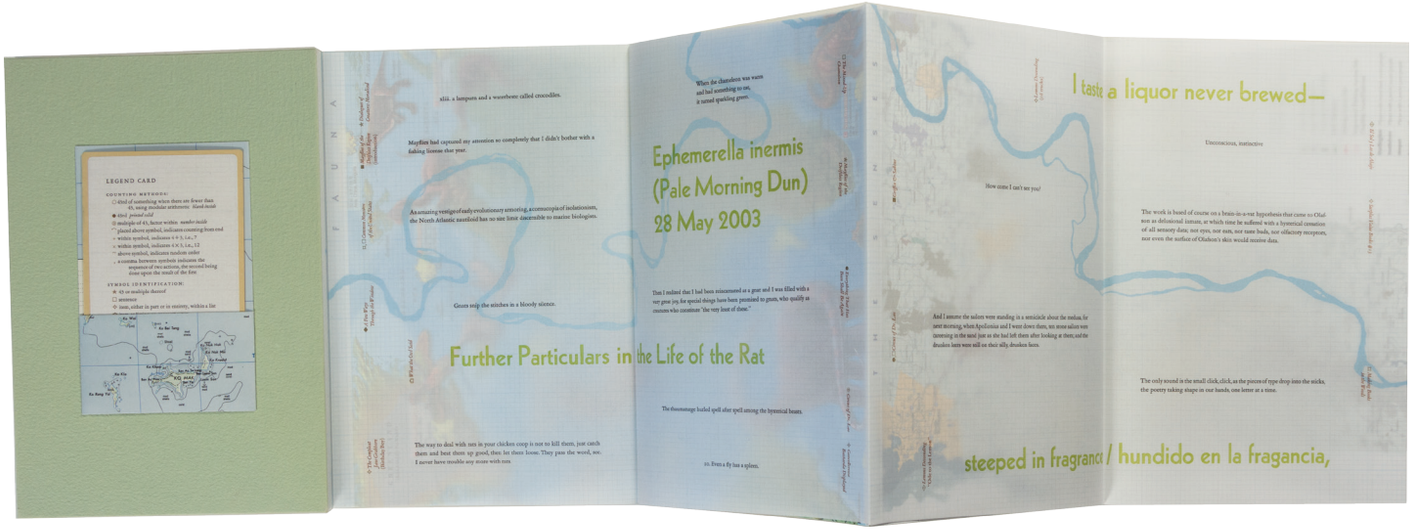
Notes: This book was designed and set in digital Monotype Fournier by Barbara Hodgson and edited by Francoise Giovannangeli. Each copy was bound by Claudia Cohen in her Seattle studio. The hand colouring and other embellishments were done by the authors. It was printed letterpress from polymer plates by David Clifford at Black Stone Press, Vancouver, on Arches Cover and BFK Rives. The watercolours used in the charts are from Sinsor & Newton, Daler-Rowney, Holbein and Da Vinci. The edition is thirty numbered copies and five A.P. copies. Housed in a beige drop-back box with the title on the spine and including six vials contain fine artists' pigments from Kroma, Vancouver. Also an envelope containing stamps with all the books written by Barbara Hodgson. The binding is red and black leather with black and coloured leather decorations.

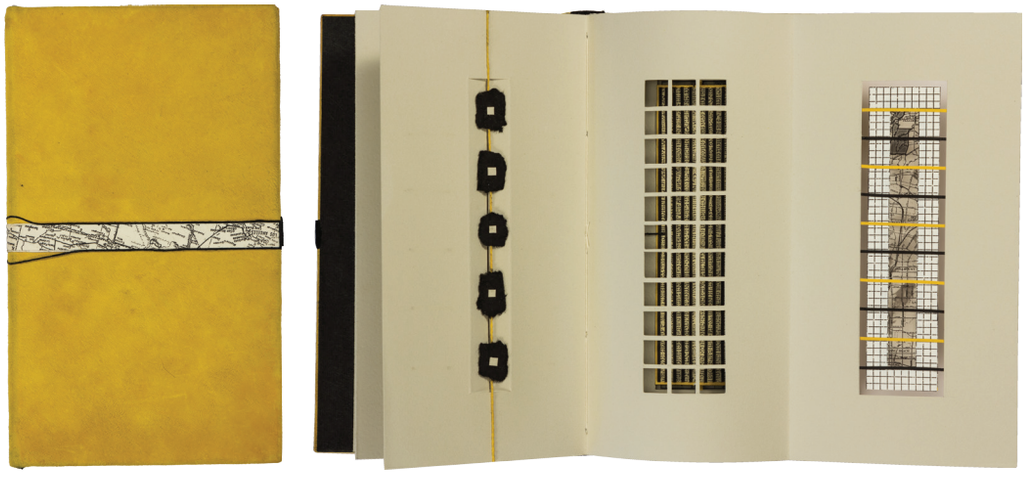
0147 – C6-4/5/6
Around the World in Colour
A Multi-Hued Tour of Rocks, Roots & Bugs
Barbara Hodgson
Claudia Cohen
Heavenly Monkey Editions; Vancouver, Canada
2014
275mm
50pp
Edition: #10/30
Inscription: Signed by both artists

Notes: Printed on Arches Vellin by David Clifford at Black Stone Press. Designed and set in Monotype Fournier by Barbara Hodgson. Bound by Claudia Cohen in her Seattle studio. Together in a flip-top box with a pamphlet *Around the World in Colour*. Sample showing *Natural Dyes on Paper* and three bottles with dies: Cochineal, Maya Blue and *Carthamus tinctorius*. And a piece of Lapis Lazuli from Afghanistan.

0148 – C6-4/5/6
43
According to Robin Price, with Annotated Bibliography
Robin Price
Artist's publication; Middletown, CN, USA
2007
300mm
unpaged
Edition: #46/86
ISBN: 0-924433-12-4
Inscription: Signed by the artist

Notes: In green drop-back box with title on spine and *Annotated Bibliography* in folder in inner front cover.



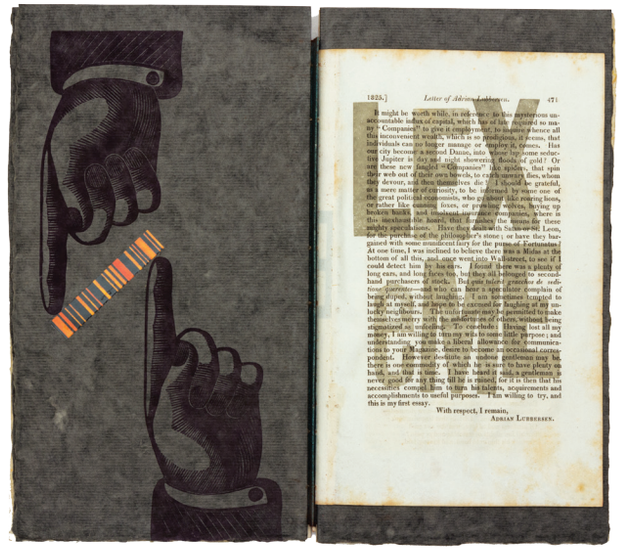


0149 – C6-4/5/6
Traveling on a Short Journey
East Side, West Side
Gloria Helfgott
Artist's publication; Los Angeles, CA, USA
1996
250mm
unpaged
Edition: Unique
Inscription: Signed and dated by the artist

Notes: Bound in yellow leather suede and housed in a black drop-back box. Colophon: "Unique artist book constructed with Rives papers, photocopies on Somerset papers and hand bound by the artist at Los Angeles, CA, 1996". The book is a sequence of cut, built-up and overlaid pages which both allude to the uncapturable personal resonance of a journey and to the idea of an artwork as involving the artist's free play with formal and material elements.

0150 – C9-9
Listen, Listen: Adadam Agofomma
Honoring the musical legacy of Koo Nimo
Mary Hark
Atta Kwami
Take Time Press; Minneapolis, USA
2011
305mm
unpaged
Edition: #12/50
Inscription: Signed by all participants

Notes: Prospectus laid in. Accordion booklet in red wrappers with poem *Life is What You Make It*. This book was designed by Mary Hark and predominantly showcases paper hand made from botanicals harvested near Koo Nimo's home in Kumasi, Ghana, during July and August 2010. These papers are pulp-mulberry, cashew, papyrus, and other fibres which grow in the greater Ashante region. They were produced by Mary Hark in Kumasi with assistance from Rita Yaboah and Michael Adashie. Atta Kwami's suite of three etching and relief prints, titled *Sound Fabric*, was printed by Pamela Clarkson and Atta Kwami in their Ayeduase New Site Studio near Kumasi during July and August 2010 on Mary Hark's linen paper. Letterpress printing was executed by Mary Hark and Jana Pullman, who also acted as a professional consultant, at the Minnesota Center for Book Arts in Minneapolis, Minnesota, USA. *Twi* scholars Samuel Kofi Darkwa and Forster Kena Asare assisted in the translation of the lyrics. Layout and typesetting were provided by Christine DeMars. The clam-shell box and small books were designed by Mary Hark and constructed at HARK! Handmade Paper Studio in Madison Wisconsin, with assistance from Sandra Anible, Jen St. Cyr, Sarah Taft, Amara Hark-Weber and Ana Musachio.

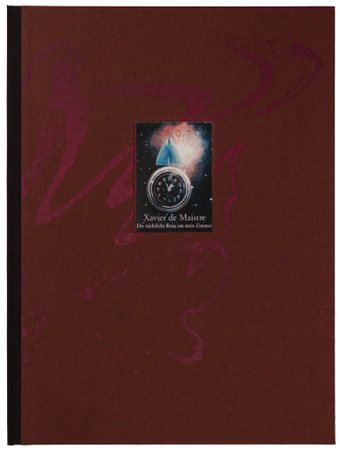


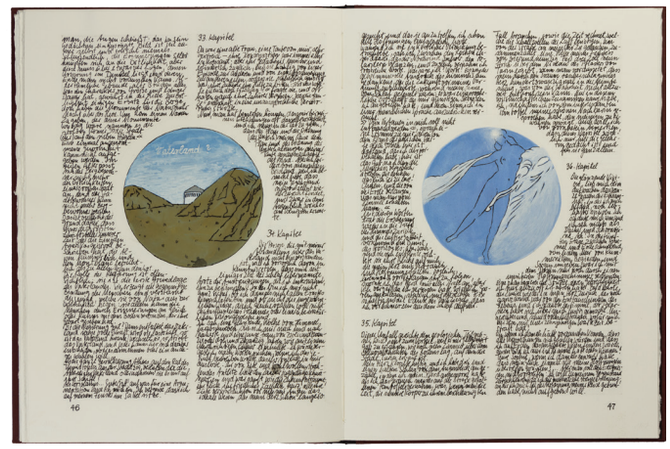
0151 – C5-2/3
Word Play
Brian Borchardt
Seven Hills Press; Fond du Lac, WI, USA
2005
262mm
unpaged
Edition: #9/32

Notes: Housed in an unmarked wrap-around paper folder with string ties. Exposed spine. Papers are a mixture of Indian Village handmade watercolour paper, papers made by the printer of raffia and cotton rag, and pages from an 1825 letterpress-printed book. The Indian Village cover stock has been gelatin-sized and pigmented. Body type is Cheltenham; larger fonts are culled from the Lydian and 20th Century families.

0152 – C7-7
Divide & Conquer
Maureen Cummins
Artist's publication; n.p
2000
422mm
unpaged
Edition: #20/40
Inscription: Signed by the artist

Notes: The text of this project is excerpted from a manuscript that the artist discovered while in residency at the American Antiquarian Society in the Fall of 2000. The handwritten pages, which numbered over three hundred in length, comprised the transcript for a series of congressional hearings held in 1871. The purpose of the hearings was to gain information about the activities of the group known at that time as the Ku Klux, a widespread organization that was responsible for a virtual reign of terror throughout the south in the decades following the civil war. The transcripts bear witness not only to the horrific acts of the KK, but also to the way in which they divided a community along racial lines by targeting anyone who resisted their vision of racial separation and white supremacy. The physical form of this project is based on the exquisite corpse - a literary game invented in the early twentieth century by the Surrealists. In the game, each player took a turn writing on a piece of paper, then folded it so that only the last word would show, and passed it on to the next player for his or her contribution. The game was later adapted to drawing and collage. The beige drop-back box has three divisions in which the cards fit. These represent the traditional exquisite corpse categories of head, body and legs. The text is printed on the back of the illustrated cards.





0153 – C6-4/5/6
Die Nächtliche Reise um mein Zimmer
[The Nocturnal Journey Around my Room]
Helmut Schulze (book artist)
Xavier de Maistre (author)
Edition Offizin Parvus; Berlin, Germany
2010
383mm
52pp
Edition: I/II
Inscription: Signed by the artist

Notes: From the English translation: This *Blockbuch VI* is based on the text of *Xavier de Maistre Expedition nocturne autour de ma chambre* from 1825. The *Blockbuch* has been published in an edition of two copies with slipcase, numbered and signed. The handwritten text, drawings and original gouache are created by Helmut Schulze; each of them are signed by the artist. The edition was painted on 250 gsm handmade paper Canson also Zerkall and transparent paper. The cover is printed with an original linocut. Bookbinding by Klünder, Berlin. The English translation is printed in a separate booklet with black paper covers which is housed in the red slipcase with the book. Both the slipcased book and wrappered translation are in a charcoal box with a lid.

0154 – C6-4/5/6
The Island of Rota
Abelarao Morell (illustrated by)
Oliver Sacks (text by)
Ted Muehling (designed by)
Library Council of the Museum of Modern Art; New York, USA
2010
344mm
unpaged
Edition: #55/135
Inscription: Signed by all participants

Notes: Abelardo Morell's thirteen works are *cliché-verres*, photographic prints from images he made by hand in ink and plant matter on glass. Ted Muehling's work encompasses most aspects of the book, including the typography and the layered structure. He designed the cycad leaf and sea-fan castings, the laser-cut image in two leaves of paper, the altered historical maps, and the cover and box. Leslie Miller and Brad Ewing printed the text and the Vandermaelen map by letterpress at The Grenfell Press, New York. The graphic design is by Leslie Miller, with Ted Muehling. The text was printed in Walbaum type on Magnani paper. Jonathan Singer scanned the cliché-verre originals and printed them digitally at Singer Editions, Boston. Mark Tomlinson bound the edition in Easthampton, Massachusetts. Paul Wong, Artistic Director of Dieu Donné Papermill, New York, made the papers and castings by hand in abaca, cotton, and linen especially for this edition. May Castleberry, editor, Contemporary Editions, organized this book for the Library Council of the Museum of Modern Art.

0155 – C6-4/5/6
Crossing the Tigris
Book1, 2 and 3.
Jeffrey Morin
Brian Borchardt
Caren Heft
Various publishers (see notes)
2011
260mm
unpaged
Edition: #9/60

Notes: Book 1. sailorBoypress. Jeff Morin.
Book 2. Arcadian Press, Stevens Point, Wisconsin. Caren Heft.
Book 3. Seven Hills Press. Brian Borchardt.
The three separate books are housed together in a green wrap-around folder held closed with green string.

0156 – C6-4/5/6
Mapping the Great Book
Nora Lee McGillivray
Artist's publication; n.p.
2001
360mm
unpaged
Edition: #16/20

Notes: French-door format. Tied into large cardboard box to allow for central pop-up element to expand.

0157 – C6-4/5/6
Budi
András Böröcz
Artist's publication; Brooklyn, NY, USA
2010
Scroll in a box: 26 x 24 x 13cm
Edition: Unique
Inscription: Signed by the artist

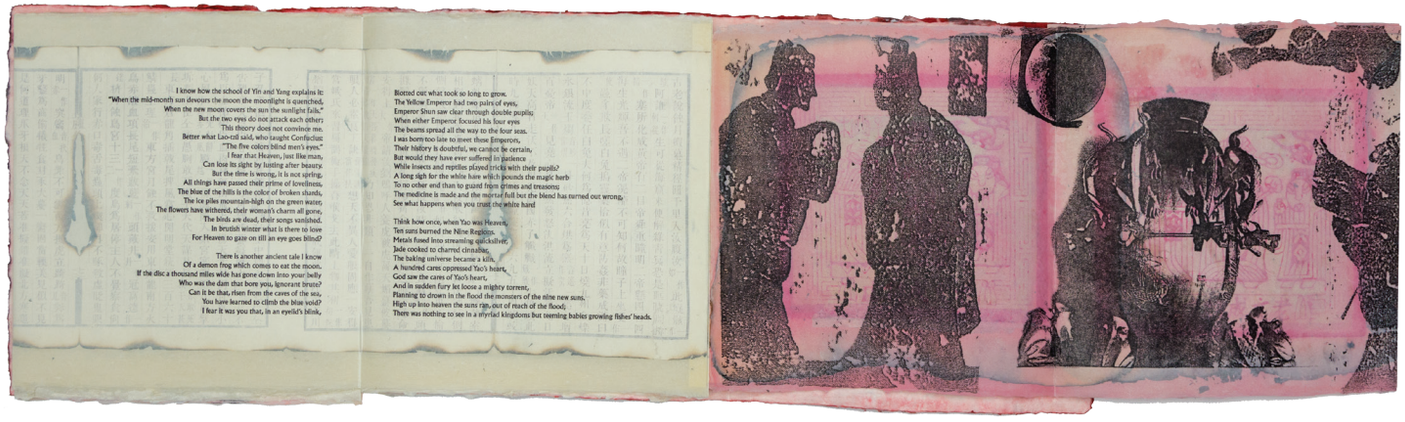
Notes: Scroll unwinds to 10.4m. The box has the title engraved on a copper plaque which is attached to the top. All sides are made from laminated strips of wood, alternating in light and dark brown. The lid is attached with brass hinges. The scroll holder is made from copper. The illustrations are drawn and coloured by the artist. An edition has been made from this original.

0158 – C6-4/5/6
Cuba
Brad Freeman (images by)
Johanna Drucker (text by)
JAB Books; Chicago, USA
2006
313mm
unpaged
Edition: #17/20
Inscription: Signed by all participants

Notes: This artists' book, *Torre de Letras y Musica*, along with its companion *Cuba*, is a single work based on a trip to Cuba in January 2003. Photographs, digital collages and design by Brad Freeman. Inkjet printed on an Epson Stylus Photo 2200. The papers are Hahnemühle Photo Rag Due & Warahan-shi. Housed together with the smaller book in a cavity inside the decorated drop-back box.

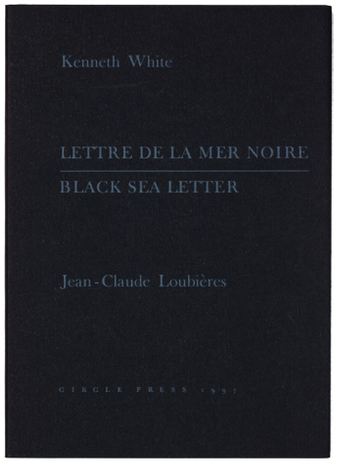
0159 – C6-4/5/6
The Eclipse of the Moon
Paul Wong (artist)
Lu T'ung (author)
Russell Maret: Kuboaa; New York, USA
1998
290mm
unpaged
Edition: APII/60

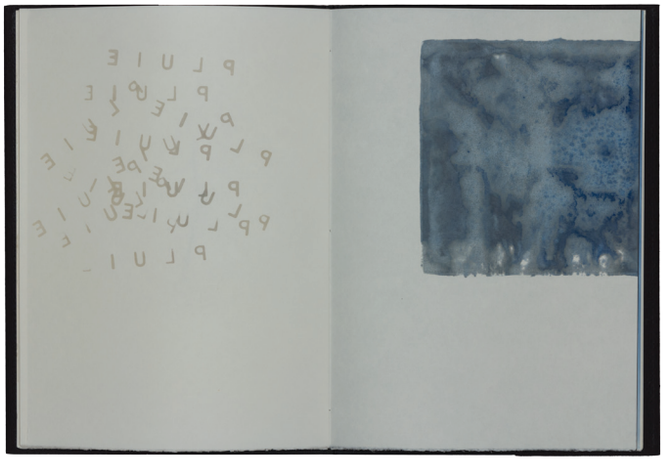
Notes: Translated by A. C. Graham. With a unique pulp painted paper chemise. Slipcase.



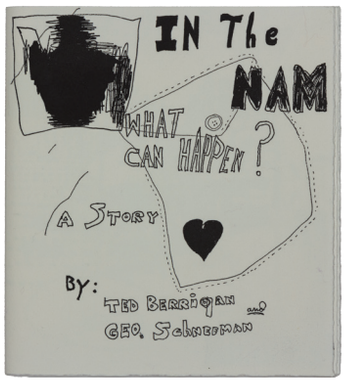
0160 – C6-4/5/6
Black Sea Letter
Jean-Claude Loubières (book artist)
Kenneth White (poet)
Circle Press; London, UK
1997
305mm
unpaged
Edition: #53/60

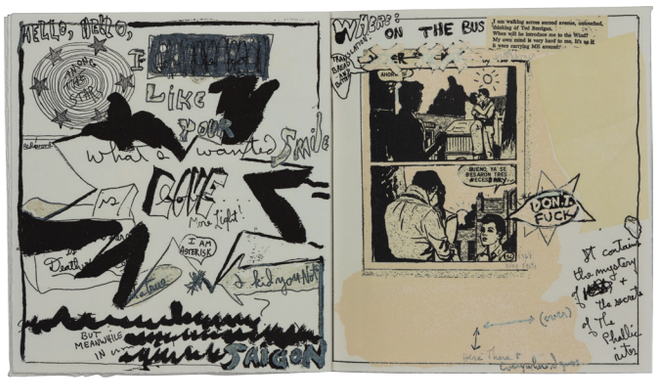
Notes: Printed hot-wax, verse printed letterpress in English and French in 18pt Baskerville. Designed and edited by Ron King and Victoria Bean. On Zerkall paper sewn into hard black covers with a stiff black card wraparound.





0161 – C8-8
In the Nam What Can Happen
George Schneeman (images by)
Ted Berrigan (text by)
Granary Books; New York, USA
1997
235mm
unpaged
Edition: #19/50
Inscription: Signed by both participants



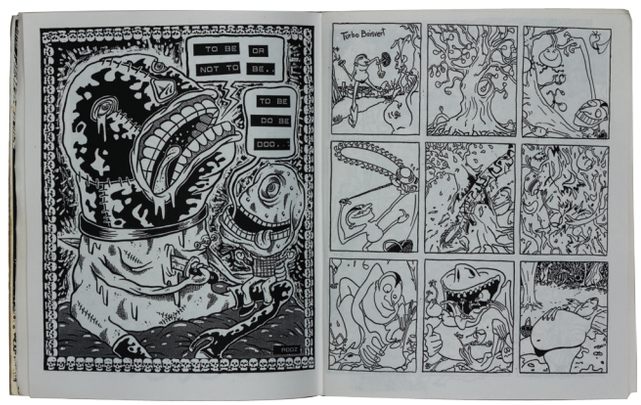


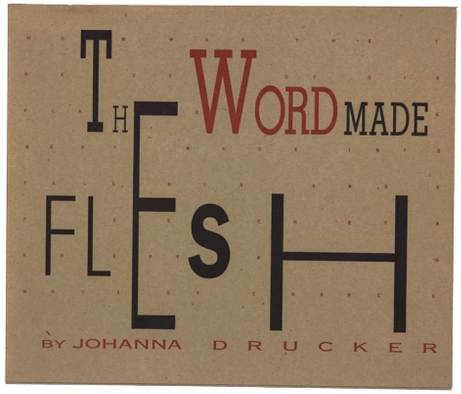
Notes: Granary Books states: "*In The Nam* was first made as a one-of-a-kind collaborative book in 1967-68. The original was passed back and forth between Ted Berrigan and George Schneeman for about a year, remaining in the hands of one or the other for weeks or even months at a time—poet and artist each adding, subtracting, working over words and images. The materials used were pen and ink, white acrylic paint and collage. The present edition is a simulation of the original and was printed letterpress, in several colors, from magnesium plates on Rives 300 gm paper by Philip Gallo at The Hermetic Press. 20 hors commerce, 50 for sale, each numbered and signed by Berrigan and Schneeman".

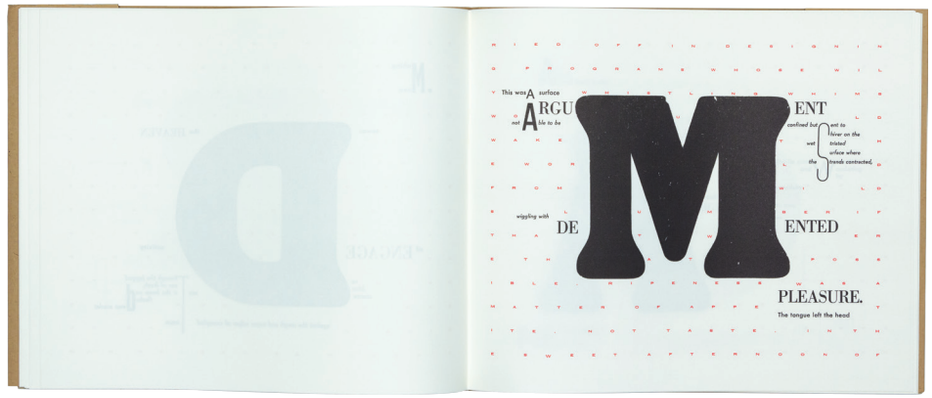
Images from *In the Nam What Can Happen* by George Schneeman and Ted Berrigan, published by Granary Books, New York, and used by permission of Katie Schneeman.

0162 – C7-7
106U#5
Eric Braun
Eric Braun, St-Bruno, Canada
1997
215mm
unpaged

Notes: Fur-covered psychedelic book.

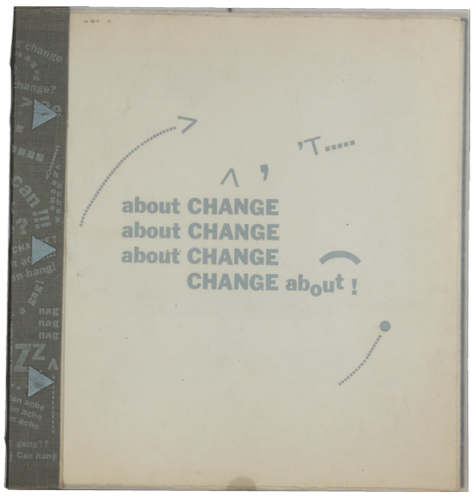


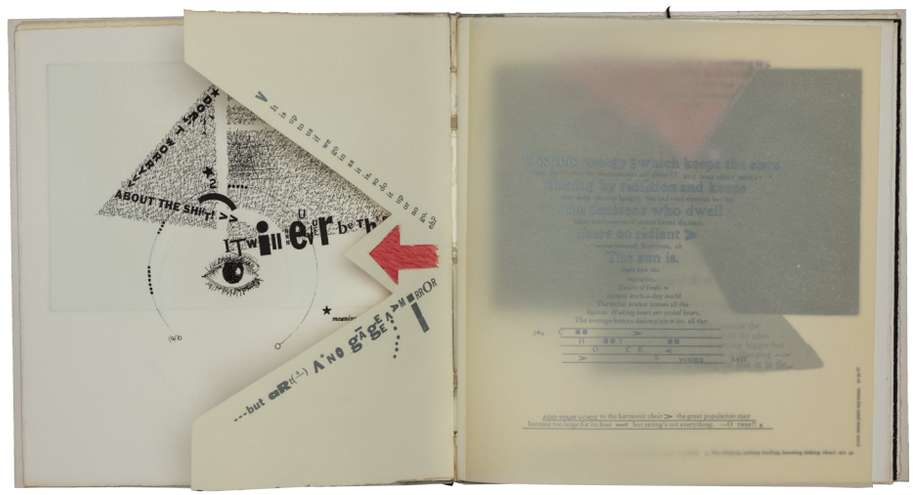




0163 – C5-2/3
The Word Made Flesh
Johanna Drucker
Granary Books; New York, USA
1996
265mm
unpaged
Edition: One of 500 copies
ISBN 978-1-887123-09-9

Notes: This is a facsimile of copy #50 of the Druckwerk original letterpress edition (1989, handprinted by Drucker). Offset with dustjacket printed letterpress by the artist. Bound by Jill Jevne.



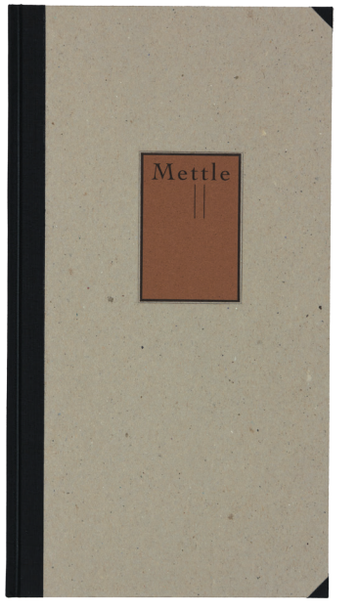


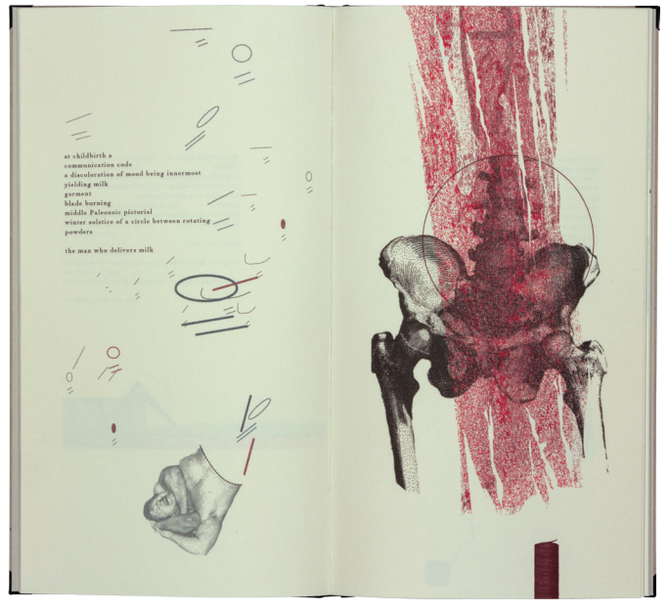
0164 – C5-2/3
About Change (about)
Ruth Laxon
Press 63+; Atlanta, GA, USA
1988
288mm
unpaged
Edition: #7/25
Inscription: Signed by the artist

Notes: Colophon: "The work explores the possibilities of combining the etching press and letter press. Using *chine colle*, aquatint and intaglio on a zinc plate, the etchings were printed in a reductive manner by altering the same plate each time. The paper is Rives BFK heavy. The alternate pages are UV Ultra II and Strathmore Rhododendron. The type was hand set in Caslon, Franklin Gothic, Bernhard Modern Italic and various other types".

0165 – C9-9
Mettle
Ed Epping (book artist)
Kimberley Lyons (poem by)
Jill Jevne (bookbinding by)
Granary Books; New York, USA
1996
310mm
unpaged
Edition: #10/150
Inscription: Signed by the artist and the poet

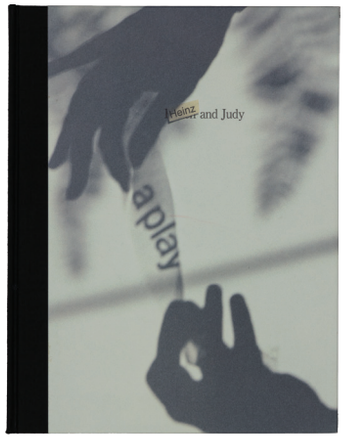
Notes: The type and imagery were designed on a Power Macintosh 7100/66AV using Altsys [Macromedia] Freehand 5.0, Adobe Photoshop 3.0, and printed with a Hewlett Packard 1200 C/Ps on Rives Heavyweight White.





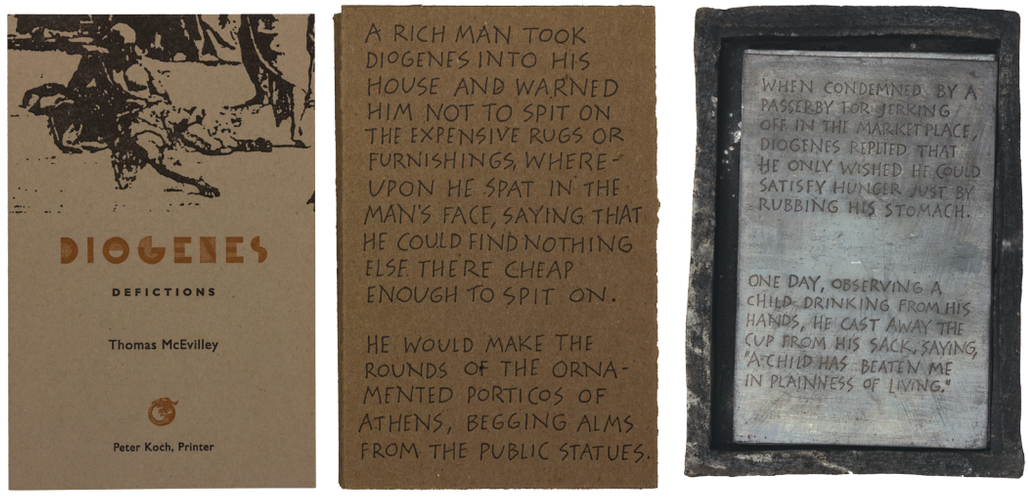
0166 – C7-7
Heinz and Judy
a play
Janet Zweig
Artist's publication; Boston, MA, USA
1985
282mm
unpaged
Edition: Unknown

Notes: New Works grant from the Photographic Resource Center at Boston University. Textual references to: Lawrence Kohlberg, Jean Piaget and Carol Gilligan. Illustrated throughout with shadow photographic images and other illusionistic elements such as pieces of paper which throw 'shadows' on the page.



0167 – C5-2/3
Innerland
Timothy C. Ely
Artist's publication; n.p.
1989
290mm
unpaged
Edition: Unique
Inscription: Signed by the artist

Notes: Handmade using a variety of media and cut sections. Relief elements on cover with decorated resin. In drop-back box.

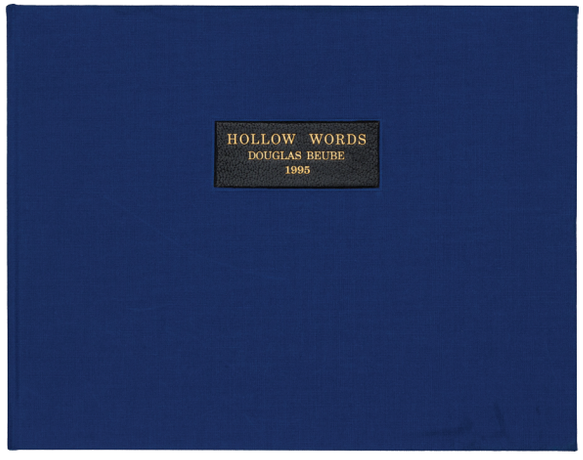


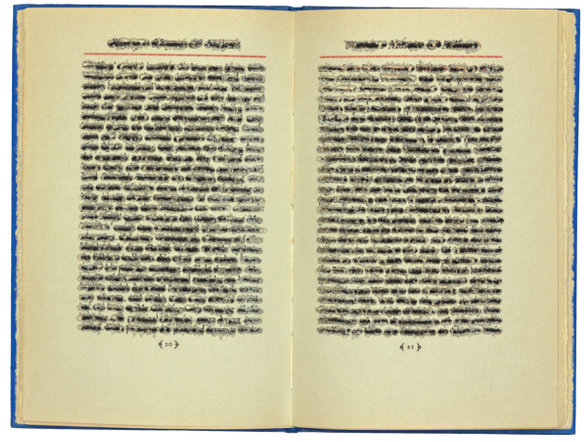
0168 – C5-2/3
The Defictions of Diogenes
A Text Transmission Object
Peter Rutledge Koch (book artist)
Stephen Braun (bookbinding by)
Thomas McEvilley (author)
Robert Bringhurst (introduction by)
Peter Koch, Printer; Berkeley, CA, USA
1994
205mm
64pp
Edition: One of 50 copies

Notes: 11 lead sheets loose in a ceramic box with ceramic lid. With *Diogenes, Defictions* a cardboard edition, paper multiple with folded introductory sheet, in cardboard box. Letterpress on chipboard from the same plates as the lead edition and lettered in red and black. Also with *Diogenes, Defictions* a book bound in cloth-backed thick chipboard. With halftone details from Raphael's *School of Athens*.

0169 – C9-9
We All Think So, Dear
Sande Wascher-James
Artist's publication; Newcastle, WA, USA
1999
285mm
unpaged
Edition: #3/12

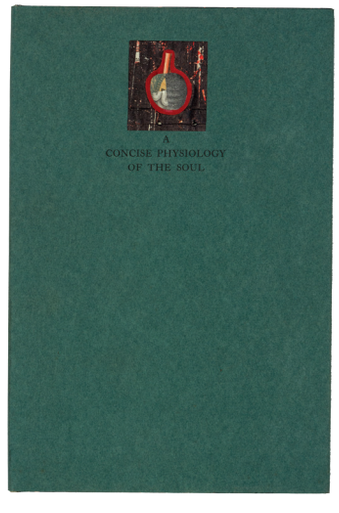
Notes: Hand printed, hand embossed and hand coloured. In a floral kite-shaped box.





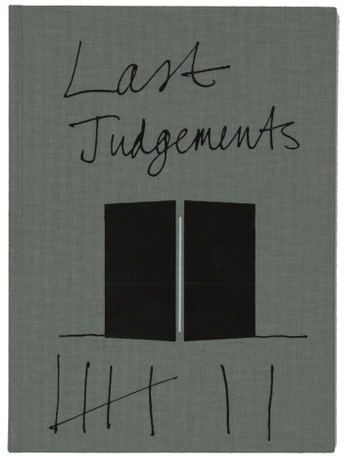
0170 – C5-2/3
Hollow Words
Douglas Beube (book artist)
Kenneth Maclean (original author)
Artist's publication; New York, USA
1995
195mm
41pp
Edition: Unique

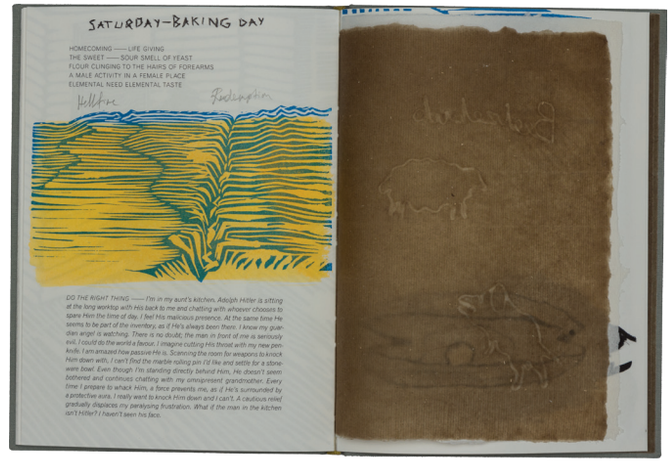
Notes: Altered book with drilled-out text throughout. An obliteration of an existing work *Pierson's Masters and Fellows 1933 – 1938* by Kenneth Maclean and published by Overbrook Press, Stamford, CT in 1938 for the Fourth Annual Dinner of Piersons College, Yale University, 16 February 1938. The book is opened at the middle and lies flat in this position in a blue flip-top box.



0171 – C9-9
A Concise Physiology of the Soul
James Renner
Artist's publication; San Diego, CA, USA
1994
220mm
unpaged
Edition: Unique

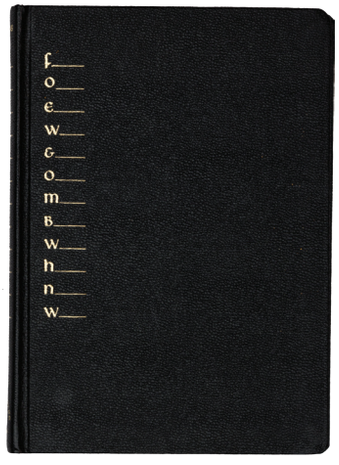
Notes: Hand-written in black and red ink with single and double columns and shaped writing. Collaged elements.

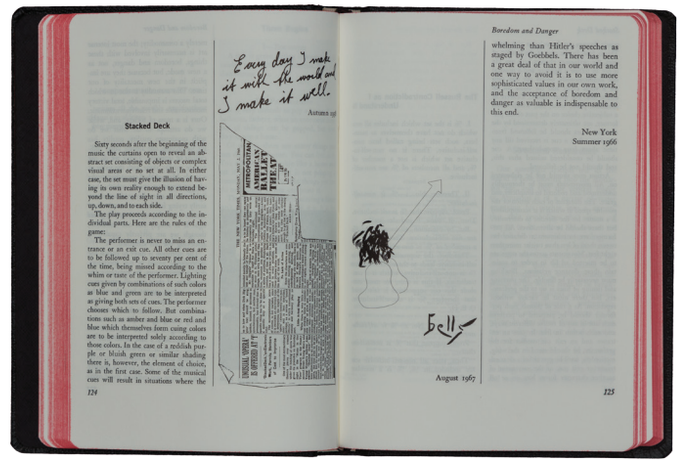




0172 – C7-7
Last Judgements
Fritz Best (book artist)
John Gerard and Fritz Best; Rheinbach, Germany
2010
218mm
unpaged
Edition: #6/35

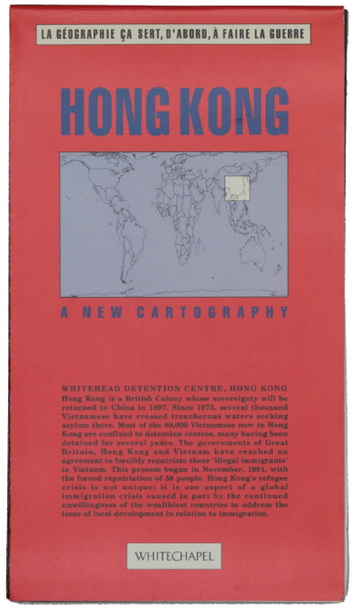
Notes: Consisting of seven chapters, each 12 pages long. Text/image pages are interleaved with semi-transparent pages carrying watermarks. Handmade paper with water-marks, offset lithography, hand colouring and relief printing techniques. Co-published by Fritz Best & John Gerard in an edition of 35 in 2010. Embossed linen binding in a slipcase.

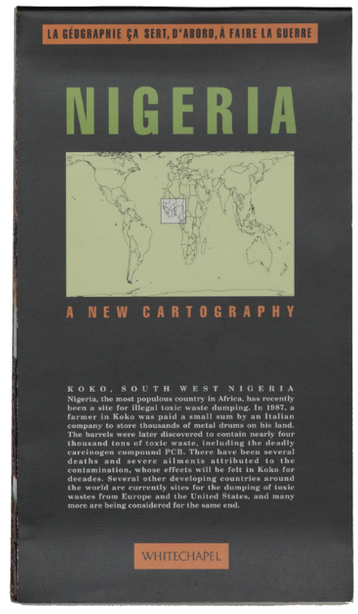


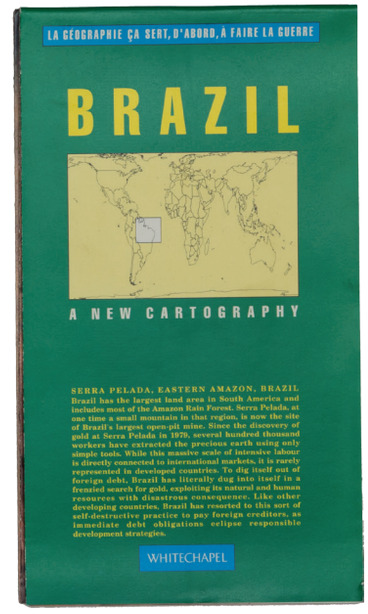


0173 – C7-7
Foew&ombwhnw
Dick Higgins
Something Else Press; New York, USA
1969
202mm
320pp
Edition: Unknown

Notes: Printed Matter states: "The title acronym ("*Freaked Out Electronic Wizards…*") and the Bible-style binding refer to Higgins' obsession with both classic and experimental forms, technology, and jokes. FOEW starts with Higgins' essay *Intermedia*, which coined the term, and includes short plays, performance scripts, poetry, and more. The foreword of this book proclaims that it is 'a grammar of the mind and a phenomenology of love and a science of the arts as seen by a stalker of the wild mushroom'. The book is bound with a black leatherette cover with rounded corners, thin leaf pages, and a black ribbon".

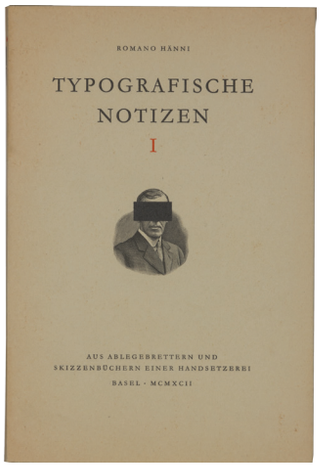






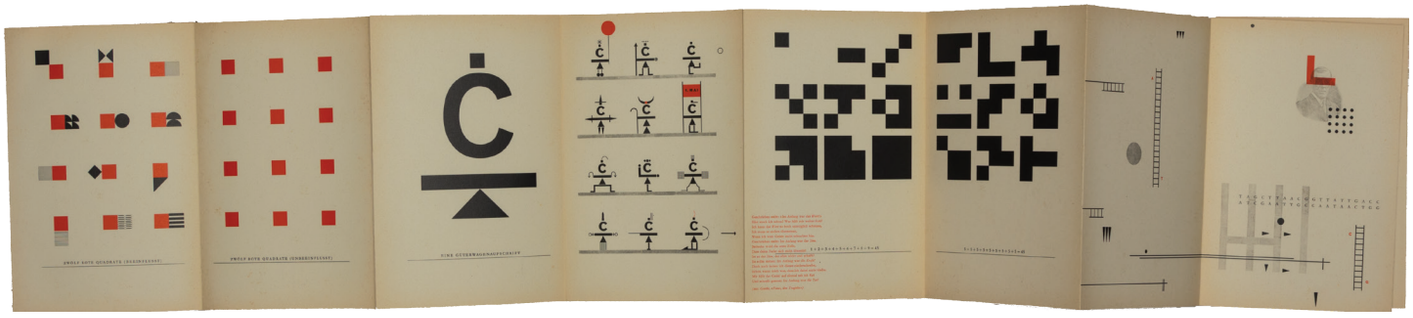
0174 – C6-4/5/6
Two or Three Things I Imagine About Them
Alfredo Jaar
Whitehapel Art Gallery; London, UK
1992
205mm
unpaged
Edition: Unknown

Notes: Foreword by Catherine Lambert, Rene Block and Asmund Thorkildsen. "Identifications" by Patricia C. Phillips. Four parts held together with a paper band. The first part contains the text and has a cover like that of a Republic of Chile passport; each of the three other parts is a full page colour photograph (reproduction), with title panel on verso folded so that it looks like a map. For an exhibition organised by the Whitechapel Art Gallery, 14 February - 29 March 1992. 44 unnumbered pages, illustrations, portraits and three folded maps 1. *Brazil: a new cartography,* 2. *Hong Kong: a new cartography,* 3. *Nigeria: a new cartography.*



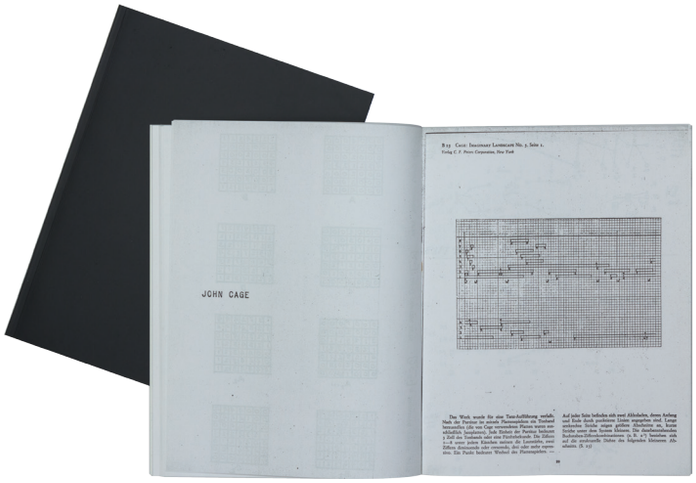
0175A – C6-4/5/6
Typografische Notizen I
Romano Hänni (book artist)
Andrew Brown (translated by)
Artist's publication; Basel, Switzerland
1992
181mm
unpaged
Edition: #126/175

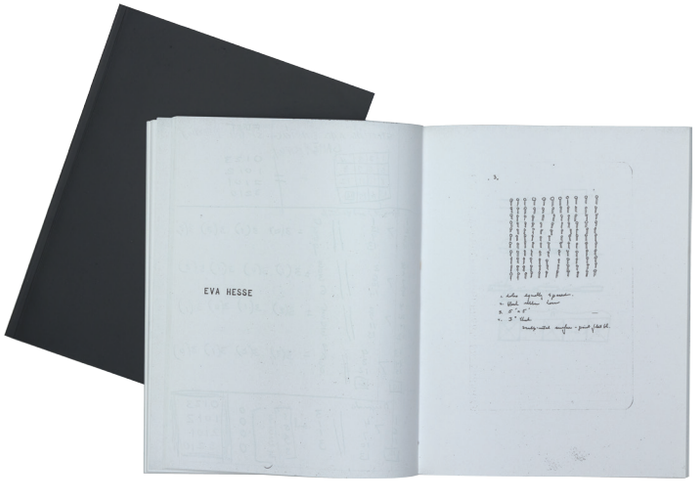
Notes: Accordion fold structure. Hand composed and handprinted in two colours, black and red. Printed on SK6 postcard paper. Bound in Mill board. Striped paper band closure. Text in German and supplemental pictorial booklet translation in English. Artist's catalogue; "The design considers what is available in the type shop: letters, typographic signs, brass lines and wood engravings that were manufactured in Paris around the year 1915. Each double page is an illustration of a visual, social, mathematical, or scientific theme". With T*ypographic Notes II*, both enclosed in a decorated wrap-around band.



0175B – C6-4/5/6
Tpyoghaisfcre Nitezon II
Romano Hänni (book artist)
Vicki Pracht (translated by)
Artist's publication; Basel, Switzerland
2010
183mm
unpaged
Edition: #68/175

Notes: From the setting board and sketchbooks of a hand-setting print room. *Typographic Notes II* is accompanied by a *Pictorial Supplement* with translation in American English. Enclosed in a decorated wrap-around band.





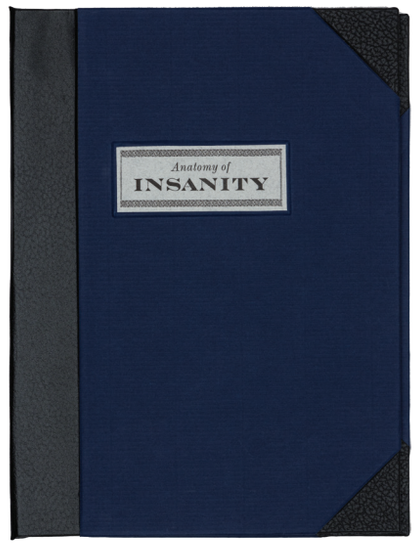
0176 – MPM3
Working Drawings and Other Visible Things on Paper not Necessarily Meant to be Viewed as Art
New York 1966
Mel Bochner
Christophe Cherix (introduction by)
Verlag der Buchhandlung Walther König; Köln, Germany
1997
280mm
34pp
Edition: One of 450 copies
ISBN: 3-88375-264-9

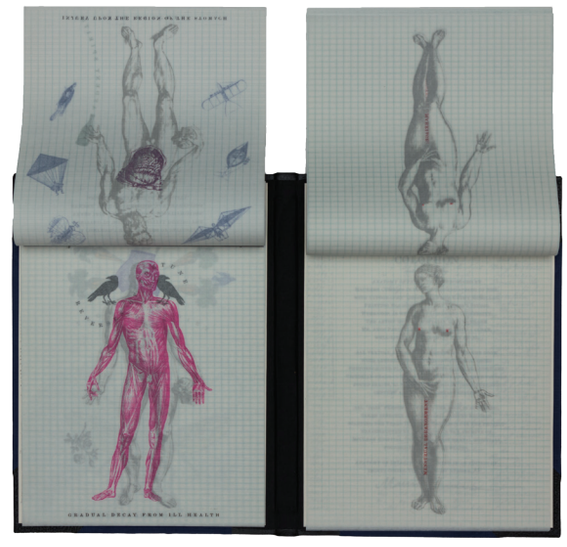
Notes: Published in conjunction with *Cabinet des Estampes du Musee d'art et d'histoire* and Picaron Editions, Geneva and Paris. The edition of the *Working Drawings and Other Visible Things on Paper not Necessarily Mean to be Viewed as Art* by Mel Bochner / *Projets a l'etude* / 1966-1996 at the *Cabinet des estampes du Musee d'art et d'histoire*, Geneva (27/2/97-13/4/97). The edition was printed from the photocopies dating from the 1966 installation contained in the first binder of the *Working Drawings*. For this edition, 450 slipcased sets of four identical volumes and an accompanying brochure were printed. Cardboard slipcase. p5 essay *The Second Degree: Working Drawings and Other Visible Things on Paper not Necessarily Mean to be Viewed as Art* by James Meyer; p19 essay *Unidentifiable Visible Objects* by Laurent Jenny and p25 essay *A Reading in Reverse of the Working Drawings and Other Visible Things on Paper not Necessarily Mean to be Viewed as Art* by Christophe Cherix.

0177 – C6-4/5/6
Your House
New York 1966
Olafur Eliasson
The Library Council of The Museum of Modern Art; New York, USA
2006
274mm, oblong
unpaged
Edition: #136/225
Inscription: Signed by the artist

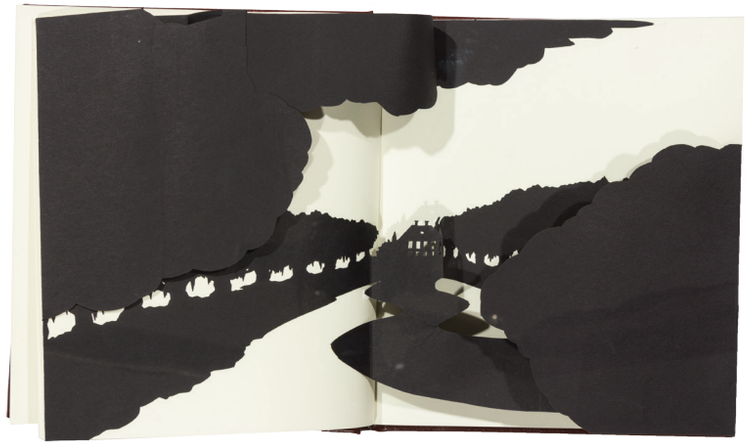
Notes: Houses in cardboard box with title on lid and flip down side. Realization / Design by roenlandberlin, Michael Heimann, Claudia Baulesch. Computer-aided modelling by Georg Saguma. Produced by Kremo, Mosbach, and Markus Rottmann, Heiner Hauck Portfolios, Berlin. Organized by Caroline Eggel at Studio Olafur Eliasson, Berlin, with May Castleberry, Editor, Contemporary Editions, at The Museum of Modern Art, New York. Comprising 454 leaves, 452 of which are laser-cut. The computer-aided laser-cut leaves form a sculpture in negative space of the artist's own house in Copenhagen. Each leaf corresponds to 2.2 centimetres of the actual house.

0178 – C9-9
Anatomy of Insanity
Maureen Cummins
Women's Studio Workshop; Rosendale, NY, USA
2008
323mm
unpaged
Edition: AP/30
Inscription: Signed by the artist





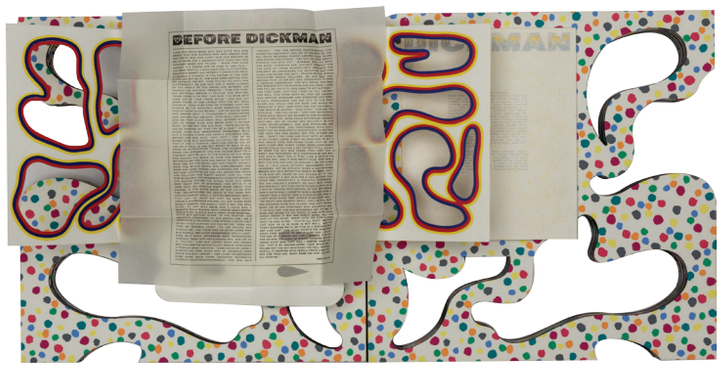
Notes: With typographic assistance from Kathy McMillan. All the textual and visual elements within the book were letterpress printed onto Trace 51 using photoengraved plates. The illustrations included are Victorian trade-cuts, advertisements, and other vintage found images, as well as drawings by the sixteenth century anatomist, Andreas Vesalius. All data presented within the book is authentic, taken directly from original patient records spanning the years 1819 -1843. Research for the project was conducted by the artist in the archive of McClean Hospital, one of the first mental hospitals founded in the United States. The book is presented in a blue three-quarter leather bound folder with the pages fixed with two grommets at the top on both the recto and verso sides. It is accompanied by a large bulldog clip. The JAB Critic's Award 2008 Pyramid Atlantic Book Arts Fair.

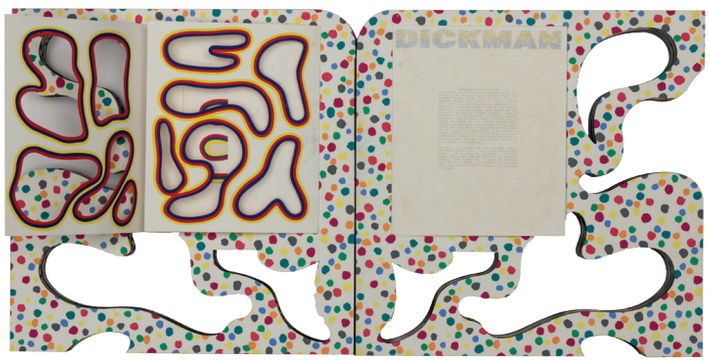


0179 – C8-8
Freedom, a Fable
A Curious Interpretation of the Wit of a Negress in Troubled Times
Kara Elizabeth Walker
Peter Norton; n.p.
1997
238mm
unpaged
Edition: One of 4000 copies
ISBN: 0-9660139-0-5

Notes: Bound volume of offset lithographs and five laser-cut, pop-up silhouettes on wove paper.

0180 - 0185 – See pages 212 - 215





0186 – NMPM3A
Book
Lucas Samaras
Pace Editions Inc; n.p.
1968
252mm
unpaged
Edition: #87/100
Inscription: Signed and numbered by the artist

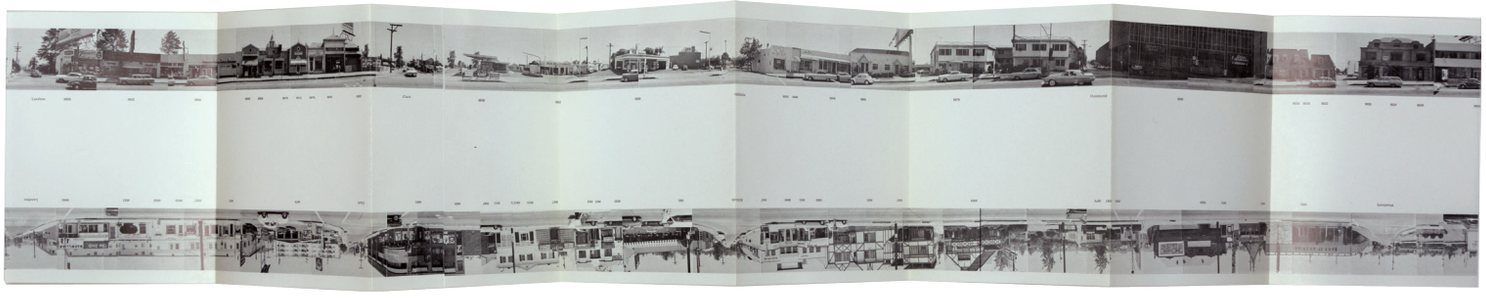
Notes: Ten 'pages' of thick board. Including pop-ups, collage, insertions (including a miniature book) in clam-shell box.

088 – OMPM3
Then & Now
Hollywood Boulevard 1973 - 2004
Edward (Ed) Ruscha
Steidl; Göttingen, Germany
2005
320mm, oblong
unpaged
Edition: Unknown
ISBN: 3-86521-105-4

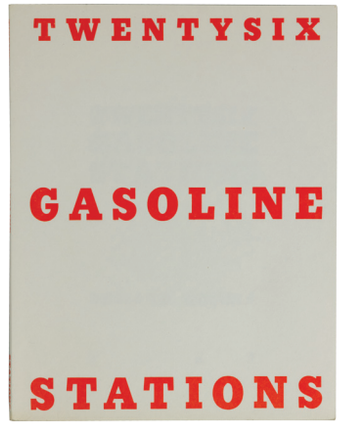
Notes: Bookseller's comment: "30 years after the original book, a digital record of Hollywood Boulevard was created. For this shoot, the same type of camera equipment was used to re-photograph the street on 35mm color-negative film. The resulting material of both shoots - 4,500 black & white and 13,000 color images - have been scanned and digitally composed into four panoramics of the complete 12 miles. In *Then & Now*, the original 1973 northside view [traveling East] is shown along the top of the page and juxtaposed with its 2004 version. The panoramics face each other and they are aligned [bottom: ending West, South Side]. The result is what Ruscha refers to as 'a piece of history … a very democratic, unemotional look at the world'. Whilst it is a significant historical document which succinctly conflates and renders the passage of time, it is also a project which spans the career of one of the truly original artists of our time and brings his work full circle". The original images were photographed on 8 July 1973 and the new images were photographed on 5 June 2004 and the book can be turned 'upside down' to view the South side panorama. Housed in a card slipcase.

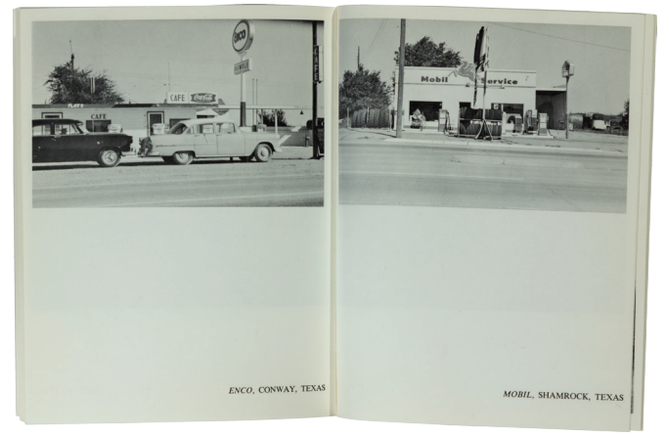
0181 – MPM3
Every Building on the Sunset Strip
Edward (Ed) Ruscha
Artist's publication; Los Angeles, CA, USA
1966
180mm
unpaged
Edition: Unknown

Notes: Accordion fold within printed wrappers. First page attached to front cover to facilitate unfolding to 7.5m. Offset lithography on paper in an original silver Mylar-covered slipcase with the original paper wrap-around.



033 – MPM3
Twentysix Gasoline Stations
Edward (Ed) Ruscha
The Cunningham Press; Alhambra CA, USA
1969 [1962]
180mm
unpaged
Edition: One of 3000 copies

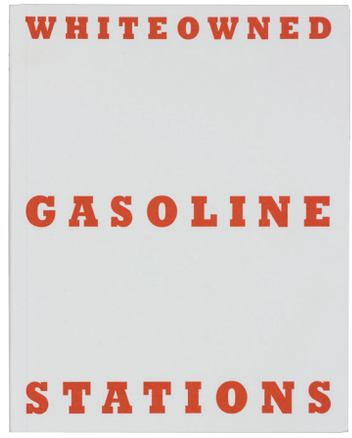




Notes: Originally printed in a numbered edition of 400, a second edition of 500 was published in 1967 and a third of 3000 in 1969. Neither of these later editions was numbered. Tate: "In an interview in 2008, Ruscha underlined the importance for him of his bookworks, stating, 'I felt when I got going on the books that it was really the red meat of my work. It was the choice bit. Although I was painting pictures at that time, I felt that the books were more advanced as a concept than the individual paintings I had been doing'".

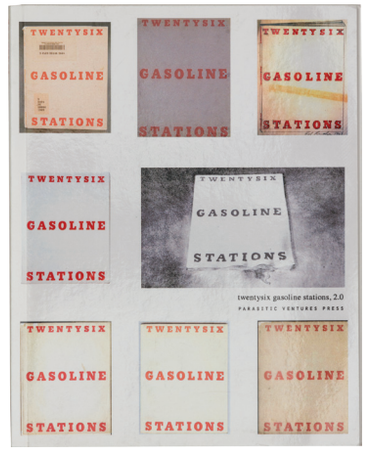
0182 – OC4
Whiteowned Gasoline Stations
dongghab
Sowon Kwon (book artist)
Ulrike Müller (edited by)
Vermont College of Fine Arts; Montpelier, VT, USA
2010
178mm
23pp
Edition: One of 1500 copies

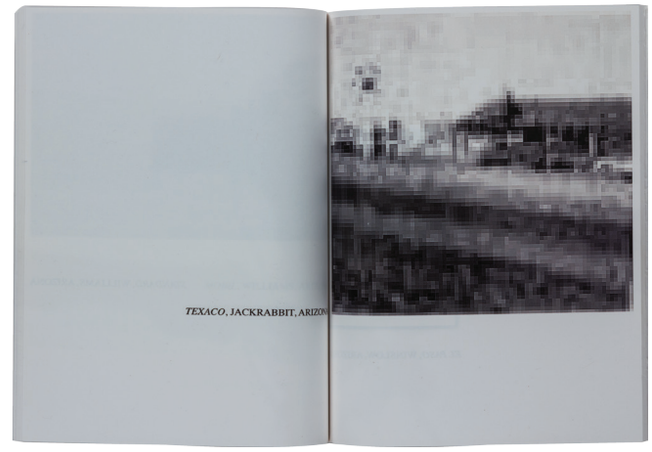
Notes: Printed photo lithography, front as *Whiteowned Gasoline Stations* with red text phrases as title and back as *donghab* with illustrated commentaries by the artist.

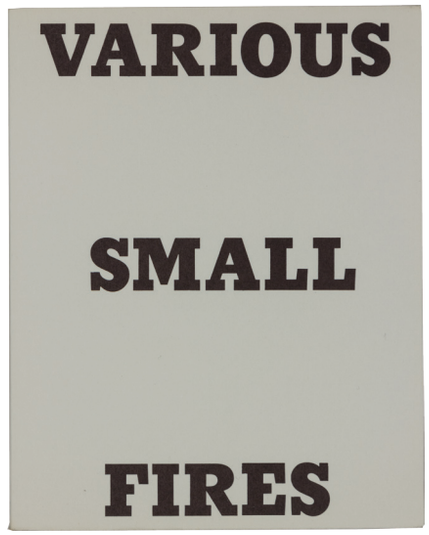


0183 – OC4
Twentysix Gasoline Station, 2.0 Michael Miranda
Parasitic Ventures Press; Toronto, ON, Canada
2010
177mm
unpaged
Edition: Unknown
ISBN: 978-0-9813263-0-6

Notes: A reconstruction of Edward Ruscha's *Twentysix Gasoline Stations* utilising only images available on the internet. Inscription states: "Absolutely no effort has been made to secure permission for the use of any images reproduced within this book".

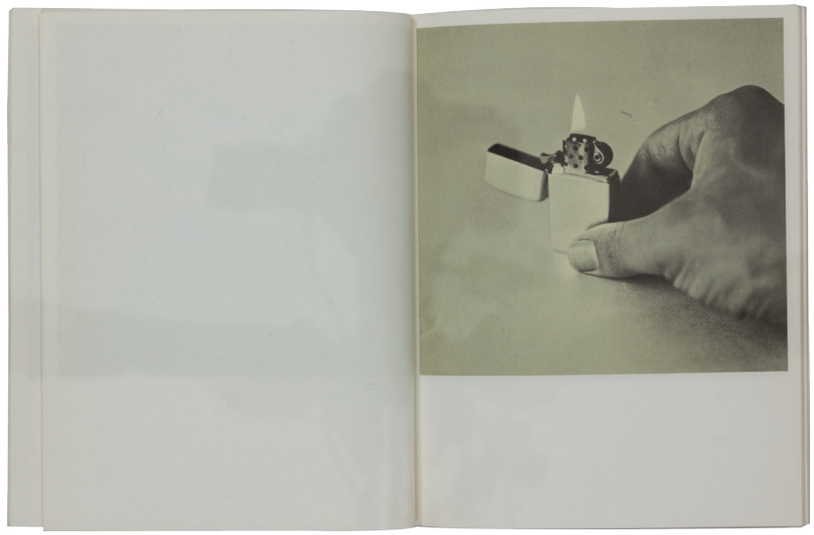


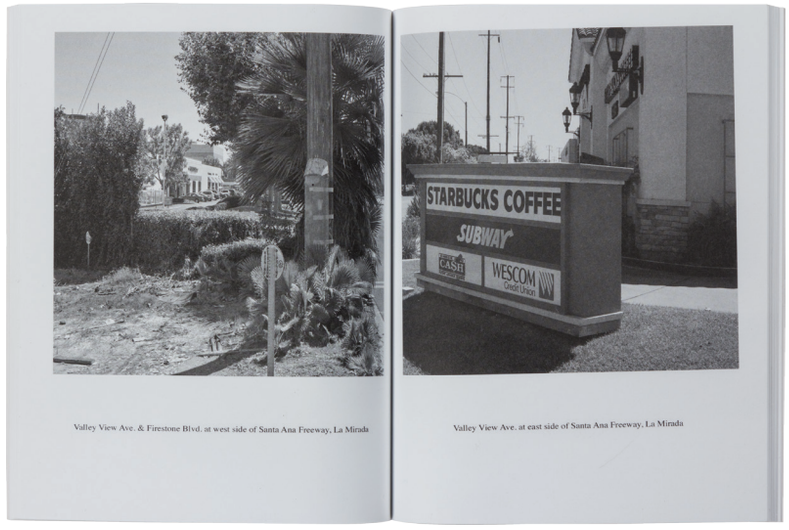




0180 – MPM3
Various Small Fires
and Milk
Edward (Ed) Ruscha
Anderson, Ritchie & Simon; Los Angeles, CA, USA
1970 [1964]
177mm
unpaged
Edition: One of 3000 copies

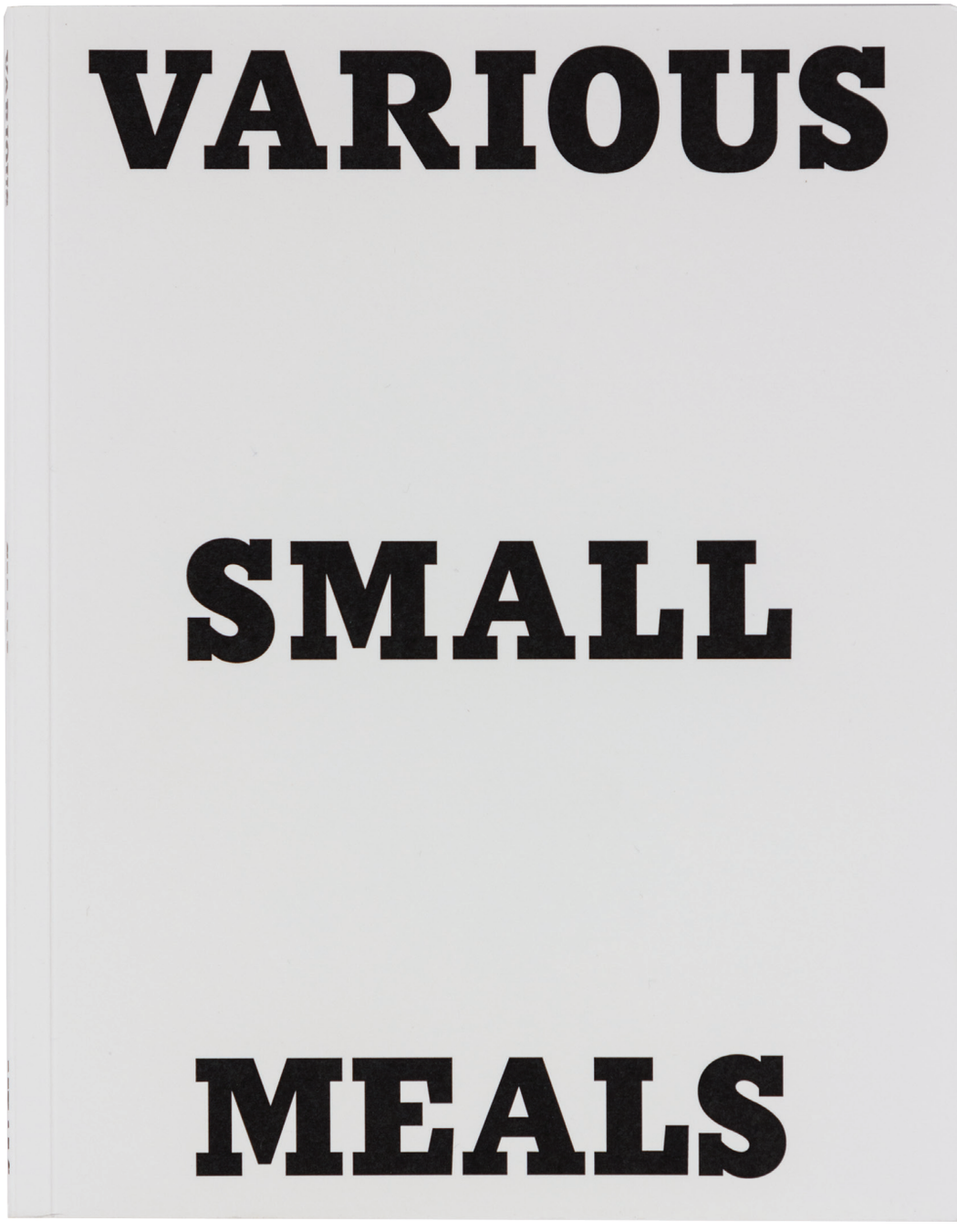
Notes: Second edition of the original published in 1964. *Various Small Fires and Milk* is Edward Ruscha's second photographically illustrated artist book - a humorous cataloguing of flames and a glass of milk.





0184 – OC4
Real Estate Opportunities
Eric Doeringer
Artist's publication; n.p.
2009
178mm
unpaged
Edition: #24/50

Notes: Deluxe Edition. With transparent cover. This is a parody of the original 1970 edition by Edward Ruscha.



0185 – OC4
Various Small Meals
and Roses
Izet Sheshivari
Boabooks; Geneva, Switzerland
2014
180mm
unpaged
Edition: #48/50
ISBN: 978-2-940409-68-6
Inscription: Signed and editioned by the artist

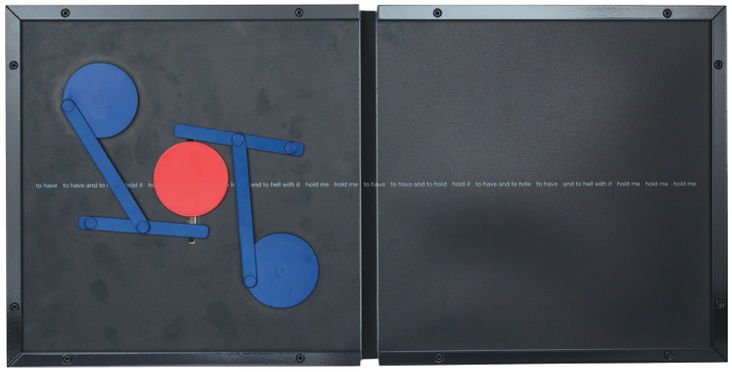
Notes: Softcover, 52 pages, with 22 illustrations, Xerox Print, First Edition. *Various Small Meals* and *Roses* is a reappropriation of Ed Ruscha's *Various Small Fires and Milk*, adding to the many remakes published over the last four decades. The book was part of an eponymous installation that was presented in La Spezia, and was inspired by one of the many staged arrangements that Ed Ruscha made from his books, a tribute that combined photography with cooking improvisation.

0187 – C6-4/5/6
Earthship
Ian Hamilton Finlay (book artist)
Wild Hawthorn Press; Lanarkshire, Scotland
1965
310mm
unpaged
Edition: One of less than 50
Inscription: Signed with the initials in the text

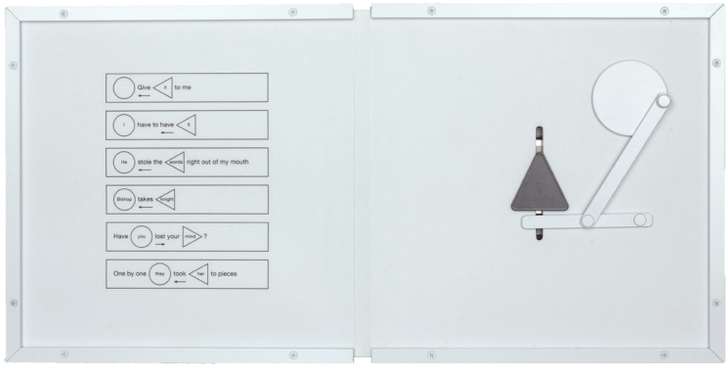
Notes: Shaped book made with copper-stapled cards folding into a complex sculptural shape. Various permutations of the poem depend on arrangement of the organic curved shapes. Housed in a brown card box designed by Alistair Cant.

0188 – C5-2/3
Doc / Undoc
Documentado / Undocumented. Ars Shamánica Performática.
Felicia Rice (book artist)
Guillermo Gómez-Peña (text by)
Moving Parts Press; Santa Cruz, CA, USA
2014
475mm
Edition: #22/65
Inscription: Signed by all participants

Notes: Accordion fold with a fake leopard fur cover together with a booklet with text and commentary, all housed in a drop back box. Videos by Guillermo Gómez-Peña and Gustavo Vazquez, sound by Zachary Watkins and commentary by Jennifer Gonzales.

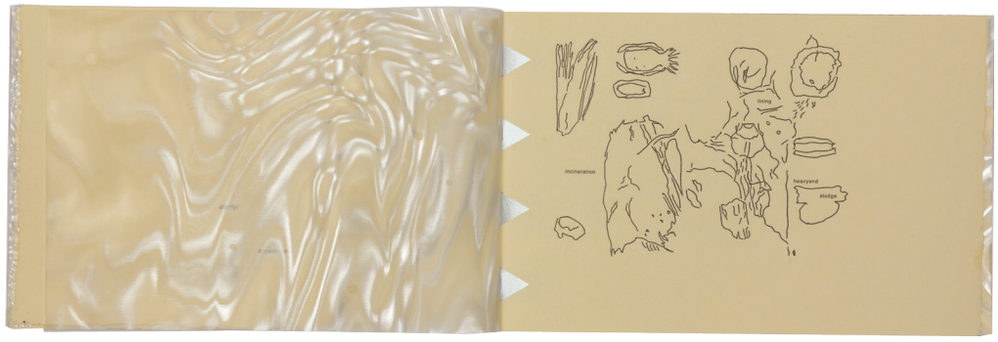


0189 – C5-2/3
The Mechanical Word
Volume 4 Hold Up (to have)
Karen Bleitz (designed and produced by)
Richard Price (texts by)
Circle Press; London, UK
2005
243mm
unpaged
Edition: #15/15
ISBN: 0-901-38080-6
Inscription: Signed by the artist and author



Notes: Engineered by Sean Matthews and Andy Armstrong at Redline CNC, Printed at Plan File Systems in a set of five volumes. Volume 1. *I Against I (subject).* [red]: non-kinetic circles. Volume 2. *Wrecking Ball (to be).* [blue]: kinetic circles. Volume 3. *Hard Done From (to do).* [green]: kinetic circle and triangle with cog wheels. Volume 4. *Hold Up (to have).* [black]: four kinetic circles and triangle. Volume 5. *Long Gone (to go).* [yellow]: five kinetic circles. Each volume in a plastic slipcase with Velcro fastening tab. The first half of each volume contains a poem which illustrates how the machine acts as a part of speech. In the second half, the 'machine' is put to use in the context of a more complex 'mechanical sentence'. By turning the crank, the reader activates the second poem and is forced to address the changes created on the page. Bleitz states: "I wanted to use machines to look at the dynamic relationships - people and power relationships - that grammatical rules quietly and sometimes noisily suggest".

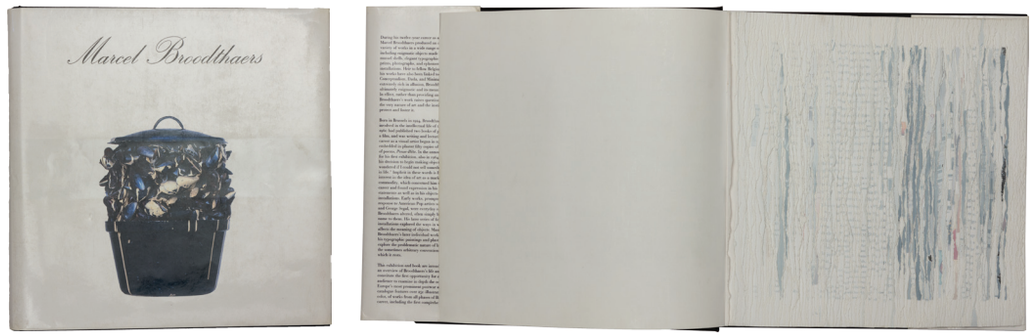
0190 – C8-8
Waste Incant
Susan Johanknecht
The Janus Press; Newark, VT, USA
2007
200mm
unpaged
Edition: One of 150 copies
ISBN: 978-0-9792834-0-6
Inscription: Inscribed by the artist



Notes: Colophon: "The plastics used in this book are the acrylic slipcase and illusion polycarbonate and flexible vinyl from Rowland Technologies in Connecticut; the papers are Barcham Green Cambersand and Cairo from Hayle Mill in England - computer preparation by Ellen Dorn Levitt with printing by Andrew Miller-Brown and binding executed by Audrey Holden".

0191A&B – C9-9
Fall & Rise and Fall
John Crombie (designed by)
Kickshaws; Paris, France
1984
155mm
unpaged
Edition: #14/185 and 61/135

Notes: Two books bound in full red and black leather by Jenni Grey and housed together in separate compartments in a wooden box with titles on metal strip on front.



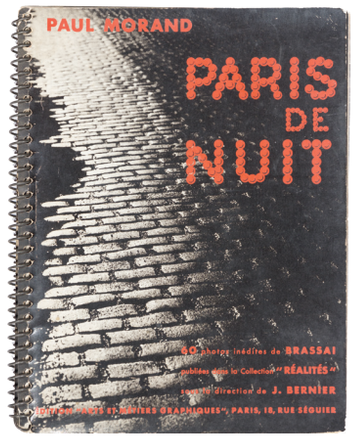
0192 – C7-7
Marcel Broodthaers
Buzz Spector (book artist)
Marcel Broodthaers (title)
n.p.
1990
252mm
unpaged
Edition: #3/10
Inscription: Signed by the artist

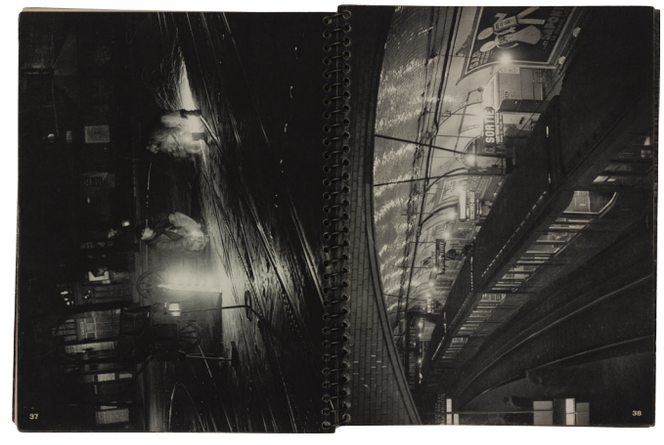
Notes: A wedge-shaped book with the pages painted and torn by the artist. Gesso on altered found book. From the artist: "The edition is made from copies of the catalogue of the Marcel Broodthaers retrospective exhibition organized by the Walker Art Center, Minneapolis, MN, in 1989. [Number] 3/10 was part of a package of works returned to me two years ago from a gallery that formerly represented me in Los Angeles. The rest of the edition was sold, so [this] is the last copy".

0193 – NMM2A
Het Boek van PTT
Piet Zwart
Nederlandsche Rotogravure Mij.; Leiden, The Netherlands
1938
250mm
49pp
Edition: Unknown

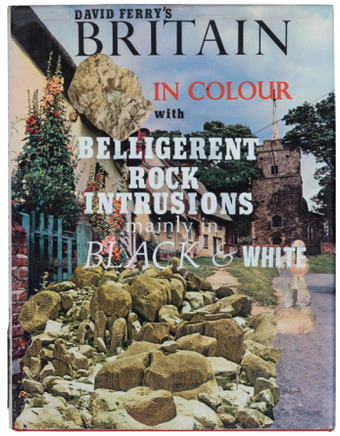
Notes: Illustrated throughout with photomontage and coloured type. Bound in original illustrated wrappers. Preserved in a new yellow cloth flip-top box. Bookseller's description: "A fine copy of one of the most original examples of twentieth-century book-design. This book achieves its magical appearance through a brilliant use of photomontage and asymmetric typography. Now very scarce. With some minor restoration to the wrappers".

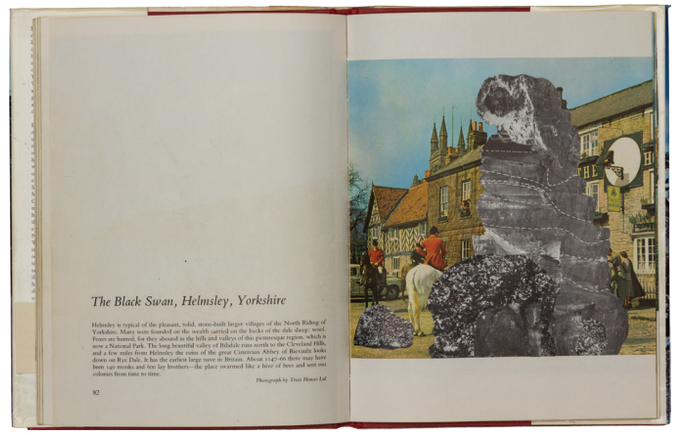
0194 – NMM2A
Paris de Nuit
Brassaï (photographed by)
Paul Morand (text by)
Edition Arts et Métiers Graphiques; Paris, France
1932
250mm
[xiii], 60 plates
Edition: Unknown





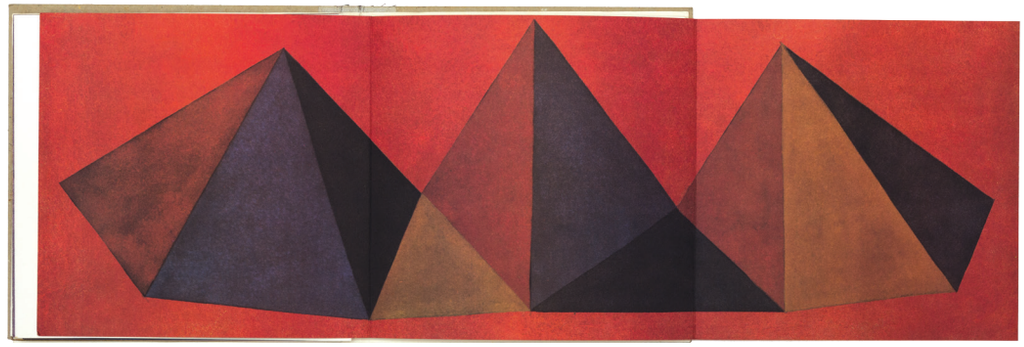
Notes: Illustrated with 62 photographs by Brassaï and photographic endleaves. Bound in original wrappers picturing a Brassaï photograph. Title printed in red, spiral bound, in a red cloth folding box. Bookseller's description: "One of the masterpieces of twentieth-century photographic literature. *Paris de Nuit* perfectly captures the feeling of Paris during the era of the Depression with darkened gardens, deserted squares, ladies of the evening and smoke-filled bars and cafés. This evocative book is now very difficult to find in collectible condition".





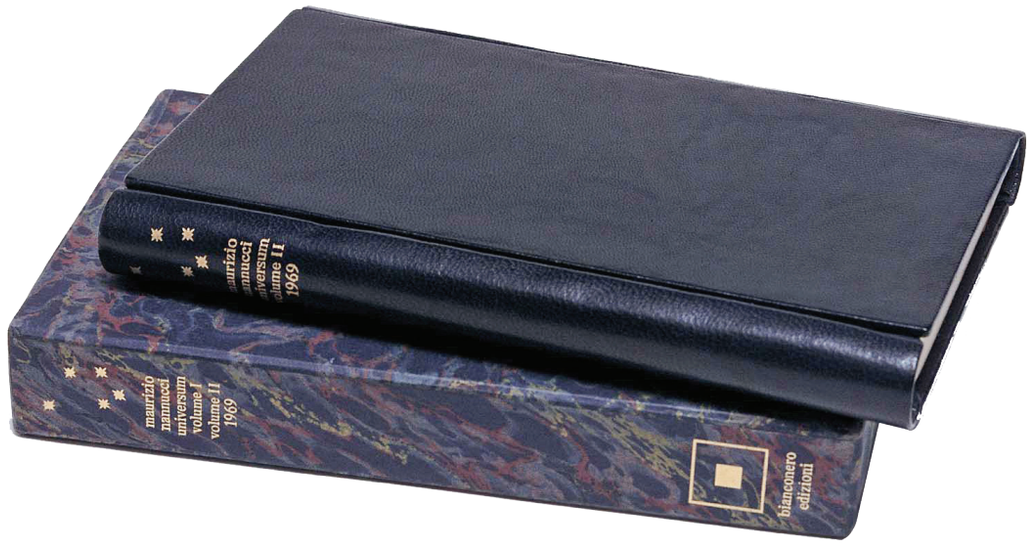
0195 – C6-4/5/6
Britain in Colour
with Belligerent Rock Intrusions mainly in Black and White
David Ferry (book artist)
R. M. Lockley (original author)
Artist's publication; n.p.
2006
255mm
110pp
Edition: unique
Inscription: Signed by the artist

Notes: Altered book.



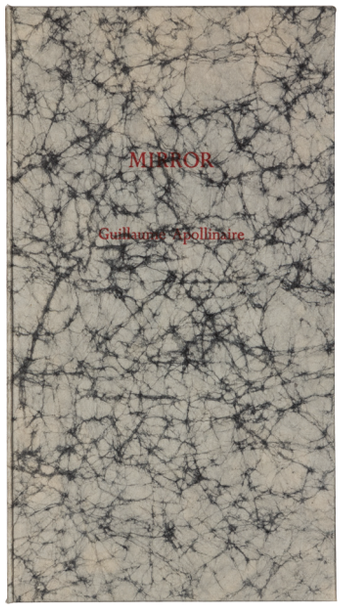
0196 – MPM3
Piramidi
Sol LeWitt
Marco Noire Editore; Torino, Italy
1986
230mm
unpaged
Edition: #201/400
Inscription: Signed and numbered by the artist

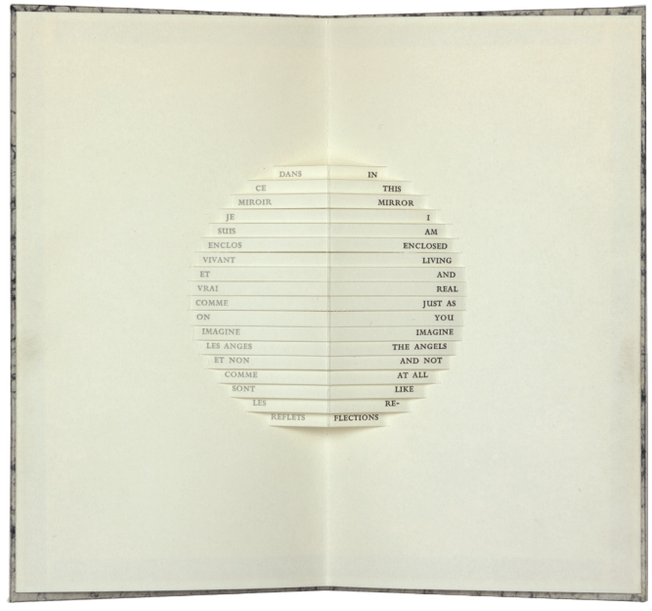
Notes: Ten separate three-part gatefold lithographs in a folder within a cardboard wrap-around with title on the spine. Printer: Alberto Villa and Maurizio Modena at Fratelli Cironi.



0197 – C7-7
Universum 1969
Maurizio Nannucci
Bianconero Edizioni; Roma, Italy
1976
180mm
unpaged
Edition: #72/100

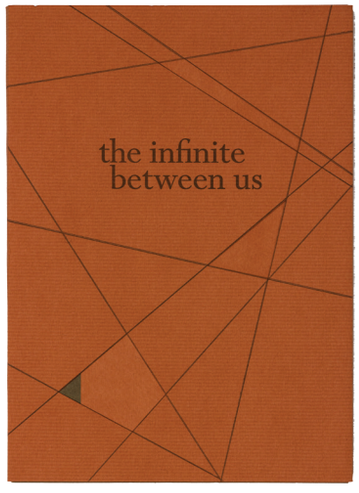
Notes: Volumes I and II. Unopenable book-object with two spines. Leatherbound in slipcase.

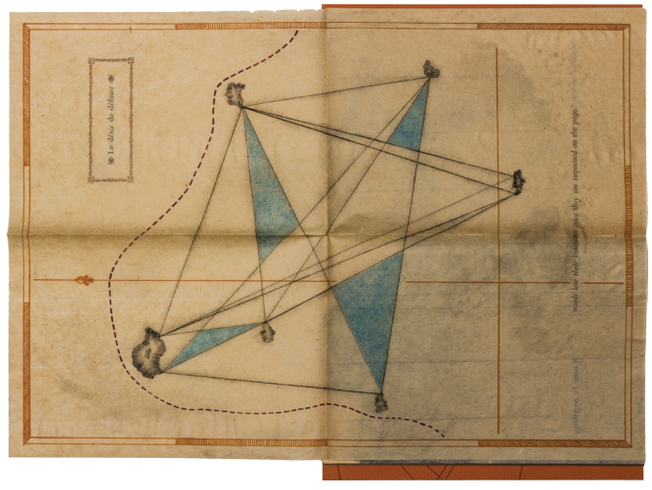




0198 – C9-9
Mirror
Carolee Campbell
Artist's publication; n. p.
1986
204mm
unpaged
Edition: One of 150 copies

Notes: Text by Guillaume Apollinaire. French and English text on pop-up.





0199 – C6-4/5/6
the infinite between us
Inge Bruggeman
Artist's publication; Portland, OR, USA
2011
206mm
unpaged
Edition: #2/20
Inscription: Signed by the artist

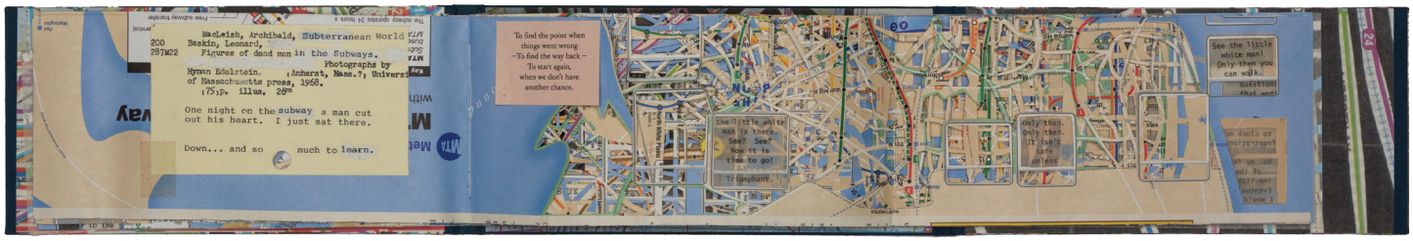
Notes: This book was printed on Akatosashi paper. The imagery was printed on a Ledeuil etching press and a Vandercook SP15 repro proof press and the paper was cut using a Lhermite massiquot cutter at the Atelier vis-à-vis. The text was letterpress printed in the artist's studio in Portland, Oregon on a Vandercook 219AB, where the binding work was also completed. Contained in an orange wrap-around folder.

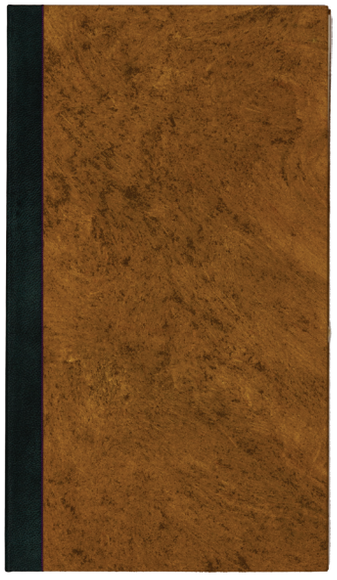
0200 – C7-7
A Muse to Amuse the Muses
(The Epic Continues)
Sandra Jackman
Artist's publication; n.p.
1997
222mm
unpaged
Edition: Unique

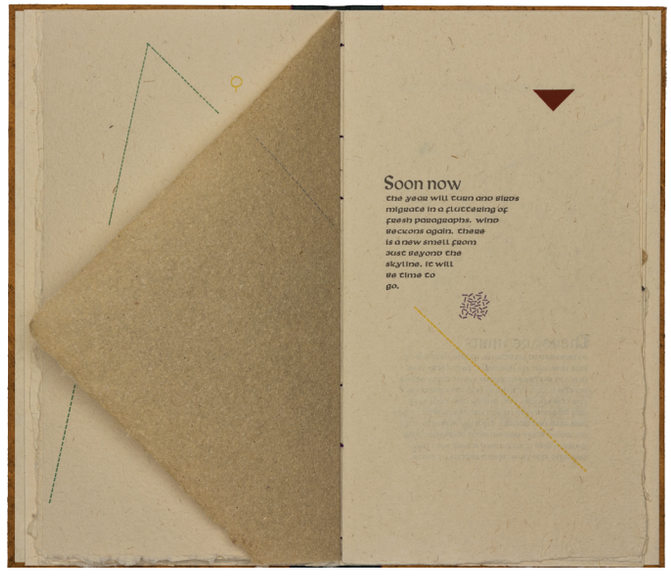
Notes: Collaged book with collaged wrap-around cover.

0201 – C6-4/5/6
Subterranean Geography
Robbin Ami Silverberg
Dobbin Books; New York, USA
2011
102mm
unpaged
Edition: AP 1
Inscription: Signed by the artist

Notes: Hand-cut MTA subway map, Dobbin Mill papers and archival inkjet-printed images and texts by the artist. Catalogue cards courtesy of the Brooklyn Museum Libraries. The pages fold out. Housed in a clam-shell box with the tile inset on the front.





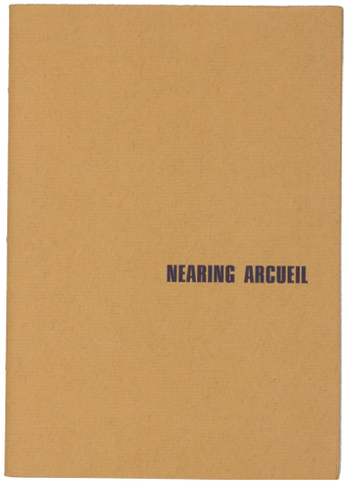


0202 – C6-4/5/6
The Intimate Stranger
Carolee Campbell (book artist)
Breyten Breytenbach (author)
Ninja Press; California, USA
2006
330mm
unpaged
Edition: #49/100 of a total edition of 110
Inscription: Signed by the author

Notes: The type is handset Sampson and Libra printed on dampened flax paper handmade especially for this book by Bridge O'Malley at Cave Paper. The horoscope as well as the signs and symbols throughout, are drawn by Carolee Campbell and printed from photopolymer plates. Additional symbols are applied by hand using pure earth pigments. The boards are covered in flax paper hand coated with a mixture of ochre pigment and fine volcanic pumice. An enclosure for the book – a wrap-around chemise with triangular green leather closure – along with a chapbook, containing a legend for the symbols, titled *Glossary of Signs and Symbols*, completes the edition.

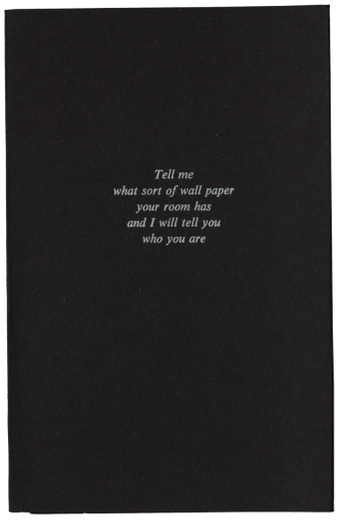
0203 – C6-4/5/6
Nearing Arcueil
Sur la Route d'Arcueuil
Simon Cutts
Erica Van Horn
Sixtus / éditions; Limoges, France
2002
170mm
unpaged
Edition: #214/300

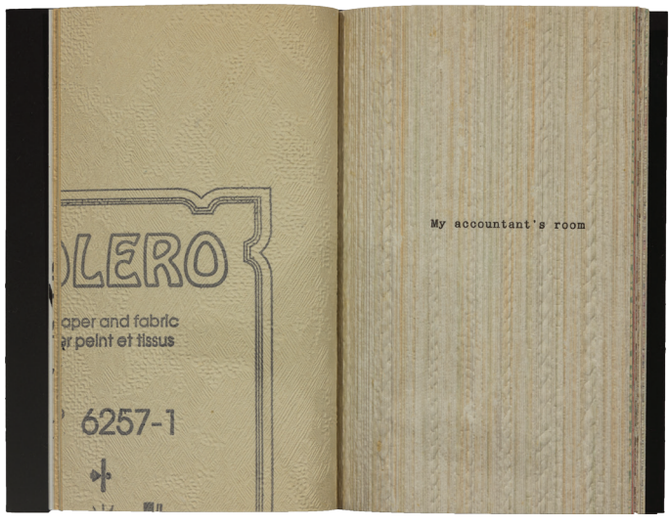
Notes: Offset printed in black and white and colour. Photographs taken, after walking south in Paris, of a house believed by the walkers to be the house Satie lived in, but that turned out not to be so as the accompanying story tells in English and French.



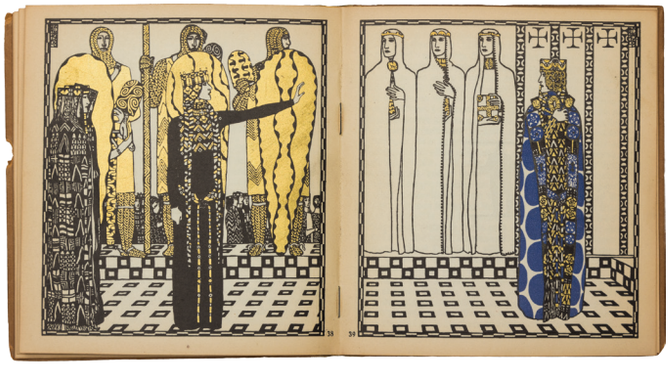
0204 – C7-7
Tell me what sort of wall paper your room has and I will tell you who you are
Ulises Carrión
Editions Heros-Limite; Geneva, Switzerland
1995
177mm
unpaged
Edition: #35/52

Notes: This is the second edition. Original edition: In-Out Productions, Amsterdam 1973. Printed text (referring to different people's rooms) on cut sections of different wall paper samples, bound as book pages with black paper covers.





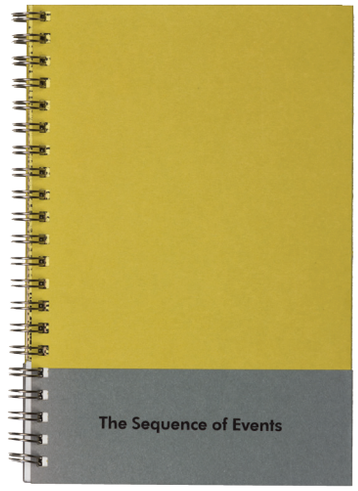
0205 – NMM2A
Die Nibelungen
Dem Deutschen Volke Wiedererzählt von Franz Keim
Carl Otto Czeschka (designed and illustrated by)
Franz Keim (text by)
Verlag Gerlach u[nd] Wiedling; Wien / Leipzig
1920
150mm
67pp
Edition: Unknown

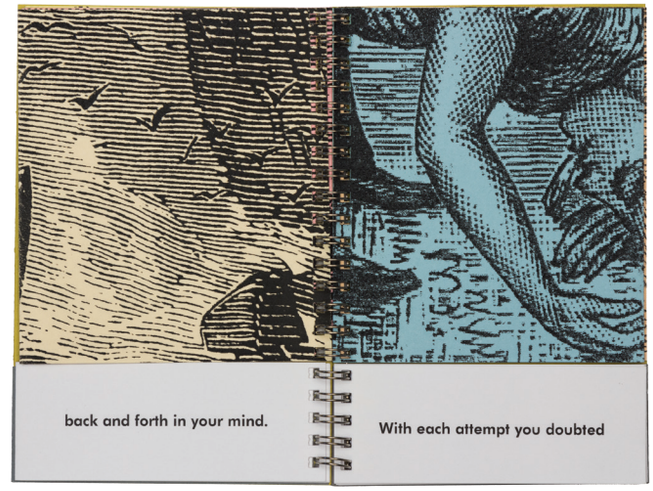


Notes: Eight double-page lithographs heightened in gold. *Bilder und Ausstattung von C. [Carl] O. [Otto] Czeschka, Verlag Gerlach u[nd] Wiedling Wien, Leipzig. Gerlach's Jugendbücherei.* [Images and features of C. [Carl] O. [Otto] Czeschka, Publisher Gerlach [nd] Wiedling Vienna, Leipzig. Gerlach's Jugendbücherei]. Reprint of the original 1909 publication.

0206 – C7-7
The Sequence of Events
Barbara Tetenbaum
Triangular Press; Portland, OR, USA
2004
182mm
unpaged
Edition: #57/75

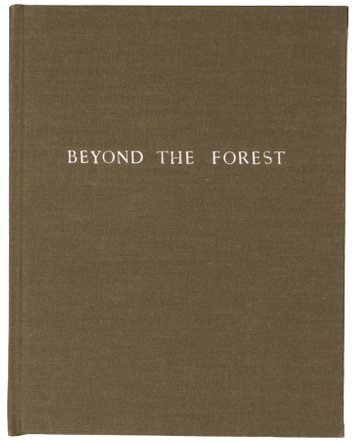
Notes: Various machine-made papers; photocopy generated from found, turn-of-the-century engraving; bound using open wire comb spiral binding. Original text. Designed with a physical break between text and image.

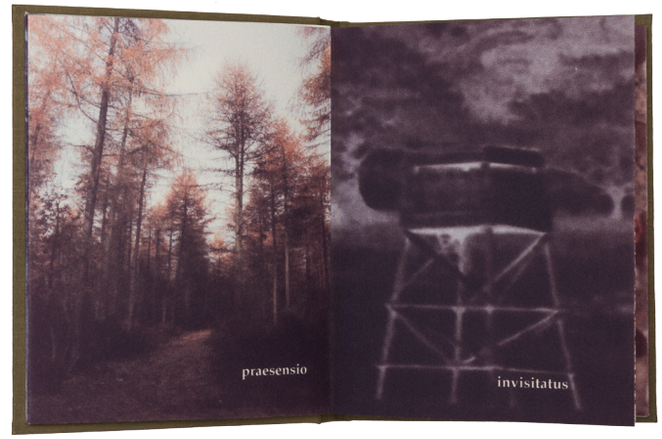




0207 – C6-4/5/6
Beyond the Forest
Sarah Bodman
Artist's publication; Bristol, UK
2001
200mm
unpaged
Edition: #14/25
Inscription: Signed by the artist

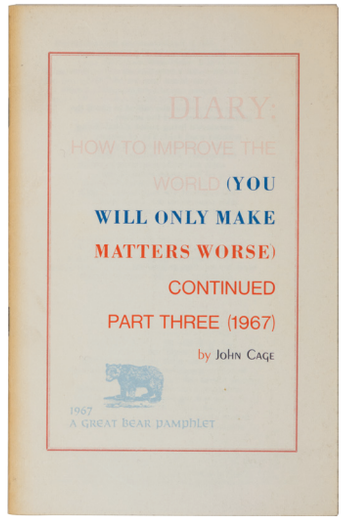
Notes: Hard covers bound in pale brown cloth, with silver tooled title. Inkjet colour print from original manipulated photographs taken from forests in the region.

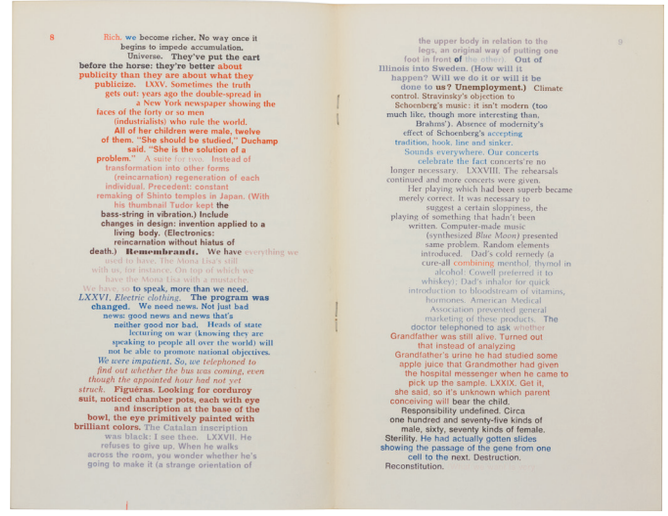




0208 – NMPM3A
Diary: How to Improve the World (You Will Only Make Matters Worse)
Continued Part Three
John Cage
Something Else Press; West Glover, VT, USA
1967
215mm
14pp

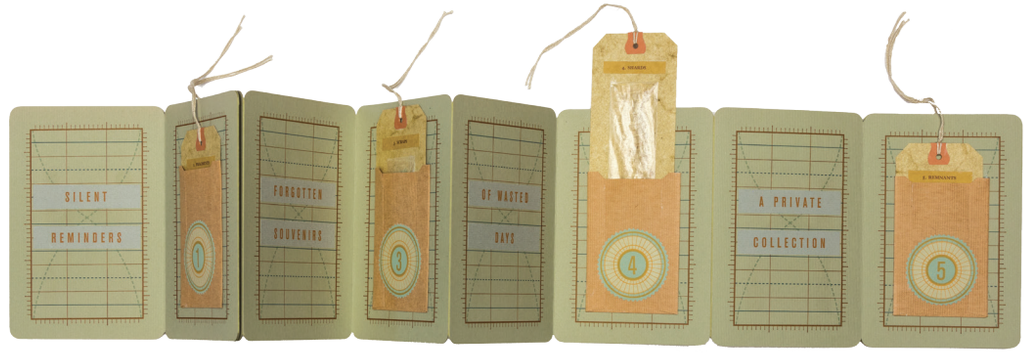
Notes: Text in various colours including light pink which is almost unreadable. *A Great Bear Pamphlet.*

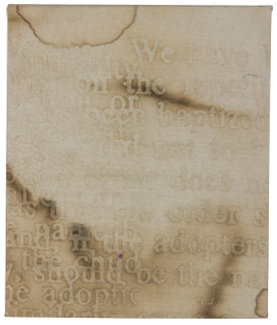




0209 – C8-8
Leavings
Julie Chen
Flying Fish Press; Berkeley, CA, USA
1997
178mm
unpaged
Edition: One of 100 copies

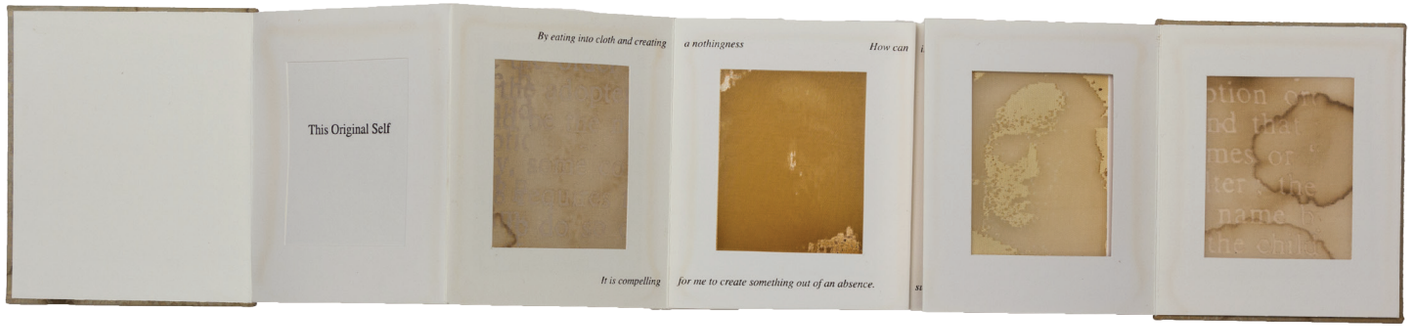
Notes: Six numbered envelopes containing cards on which are attached transparent envelopes containing different materials.

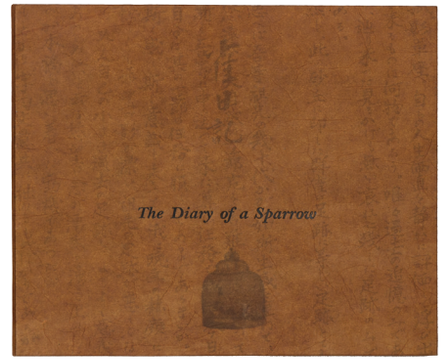




0210 – C7-7
This Original Self
Sandra Turley
Women's Studio Workshop; Rosendale, NY, USA
2001
136mm
unpaged
Edition: One of 100 copies
ISBN: 1-893125-21-1

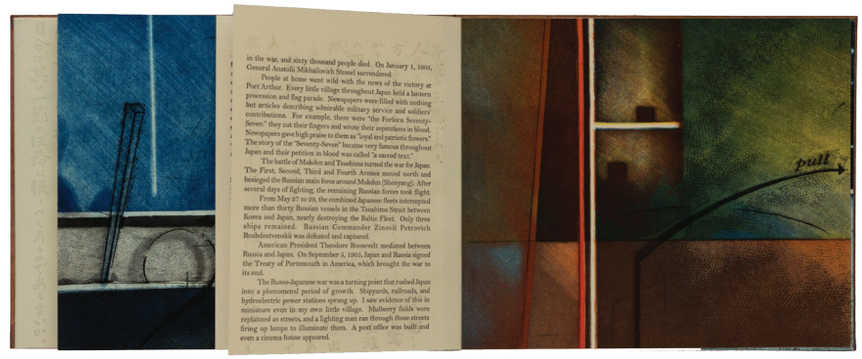
Notes: Colophon: "This book was published at the Women's Studio Workshop using a method of devore printing, a process of burning away the natural fibres". Accordion-fold structure. *This Original Self* features lithographic texts and photographic portraits that are screen-printed onto the satin devore material, resulting in transparent images

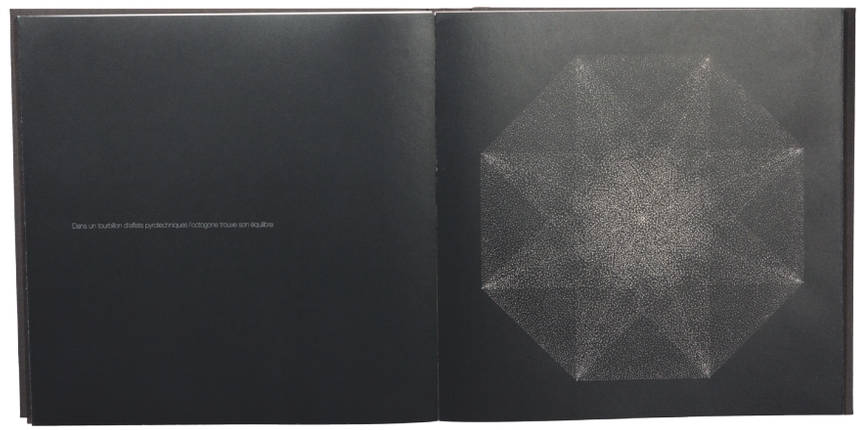




0211 – C5-2/3
The Diary of a Sparrow
Kazuko Watanabe (artist, edited and translated by)
Enji Watanabe (story by)
The National Museum of Women in the Arts; Washington, DC, USA
1999
190mm, oblong
unpaged
Edition: #10/125
Inscription: Signed by the artist

Notes: Hand-printed in Berkley, California. Eight 'chapters' from the volumes of Enji Watanabe, the artist's grandfather which originally consisted of almost 2000 pages. Letterpress text bound in with colour intaglios. Complex fold-out binding structure, separating the preface from the stories and images.





0212 – C7-7
Cent mille petits points
Mauro Bellei
Les Trois Ourses; Paris, France
2012
254mm
unpaged
Edition: #19/30
Inscription: Signed by the artist

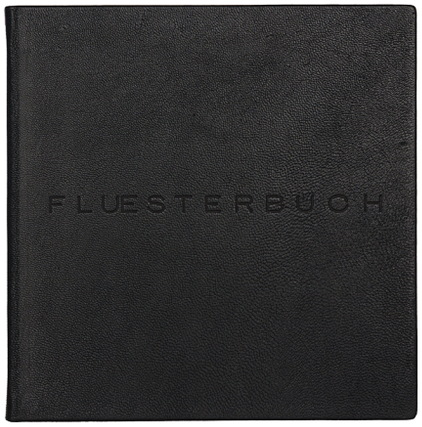
Notes: Impression and laser work on 200g paper with UV treatment. Archive print in February 2012 by *Tipografia Irnerio*, Bologna, Italy. Housed in a titled slipcase.

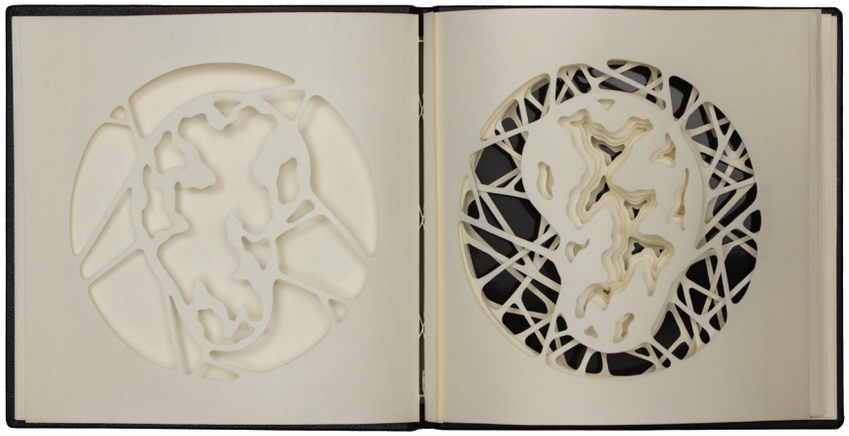
0213 – C6-4/5/6
Panorama
Julie Chen
Flying Fish Press; California, USA
2008
260mm, oblong
unpaged
Edition: #32/100
Inscription: Signed by the artist

Notes: Housed in a drop-back box with title on the cover. With gatefold spread with pop-up elements. Letterpress printed from wood blocks and photopolymer plates by Julie Chen and Alan Hillesheim, and assembled in the studios of Flying Fish Press by Julie Chen, Erin Latimer and Kimi Taira.

0214 – C7-7
Honfoglaló
Varga Gábor Farkas
Artist's publication; n.p.
2013
213mm
unpaged.
Edition: Unique
Inscription: Signed by the artist

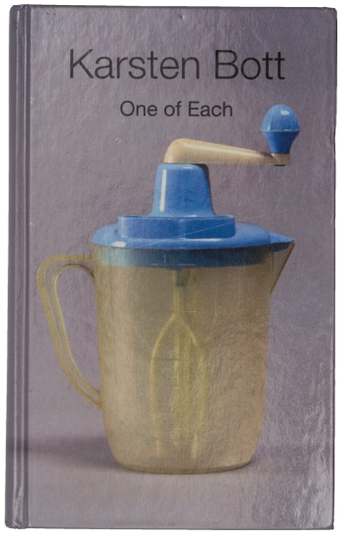
Notes: Five white cards, each with a digital print plus the use of thin chain to create an image. Each card is titled *Rázd meg a kártyát és* with a description. Housed in a black card box with a sliding cover and the colophon handwritten on the back. Gallerist Susanne Padberg states: "The work is based on a famous, old and humorous children's game: *Pictures of Faces* where the nose was a chain and where you could make funny faces by shaking the card. The Hungarian artist and cartoonist Varga Gábor Farkas added to the face by taking motifs and symbols of political power; a contemporary form of *samizdat* which deals with forms of censorship in the Hungary of Viktor Orban. When this book was shown in Hungary, everybody immediately understood its critical form".





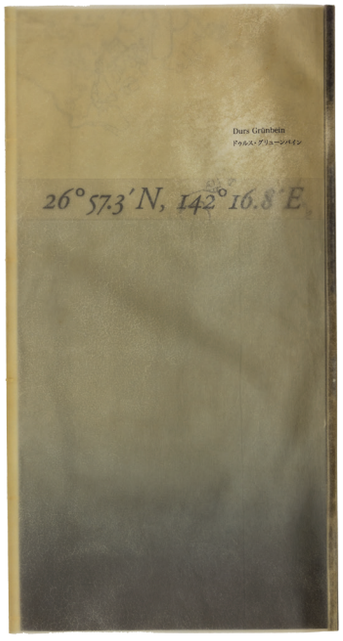
0215 – C6-4/5/6
Fluesterbuch
Book of Whispers
Max Marek
Artist's publication; Berlin, Germany
2011
208mm
unpaged
Edition: Unique
Inscription: Signed by the artist

Notes: Unique hand-cut copy. Hardcover bound in black goatskin leather, contained within are six goat parchment pages depicting the topography of an ear. Slipcase bound in black paper.



0216 – C6-4/5/6
One of Each
Karsten Bott (book artist)
Erik Staub (photography by)
Verlag der Buchhandlung Walther König; Köln, Germany
2007
225mm
unpaged
Edition: Unknown
ISBN: 978-3-86560-267-4

Notes: Catalogue-type archive of contemporary history; things from every-day life. The book contains individual photographs of over 2000 objects from the artist's archive.

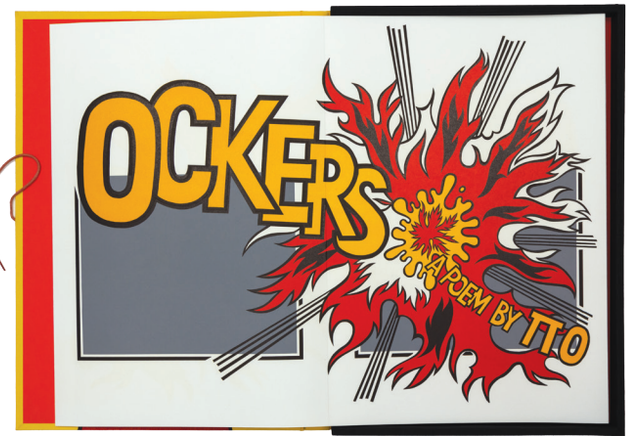


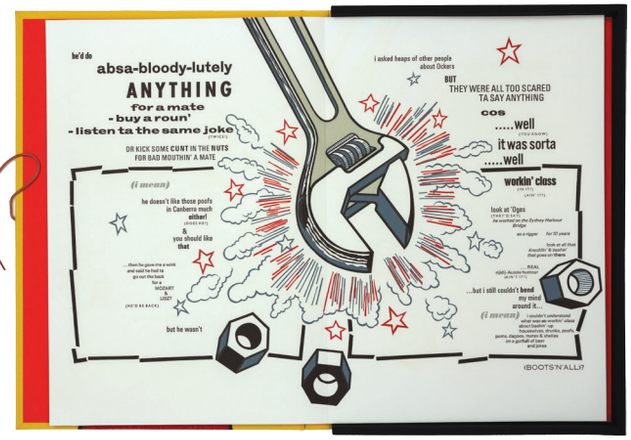
0217 – C6-4/5/6
26°57,3'N, 142°16,8'E
[The Squid Book]
Veronika Schäpers
Durs Grünbein (poems by)
Yuji Nawata (translated by)
Artist's publication; Tokyo, Japan
2007
455mm
Edition: #6/36
Inscription: Signed by all participants

Notes: Letterpress-print in German and Japanese by polymer cliches and vinyl mats in blue, grey and black. Printed on 50-year-old Toshaban-Genshi-paper. Illustrated with nautical charts and data on the Architeuthis, provided by Tsunemi Kubodera at the National Museum of Science, Tokyo. Flexible cover made of clear vellum embossed in black and closing with magnetic strip. Box made of 8mm thick clear acrylic glass.

O218 – C5-2/3
Triumph eines Hosenverkäufers
[Victory of a Trouser Salesman]
Veronika Schäpers
Heiko Michael Hartmann (text by)
Impressum; Tokyo, Japan
2002
220mm
unpaged
Edition: #7/15
Inscription: Signed by both participants

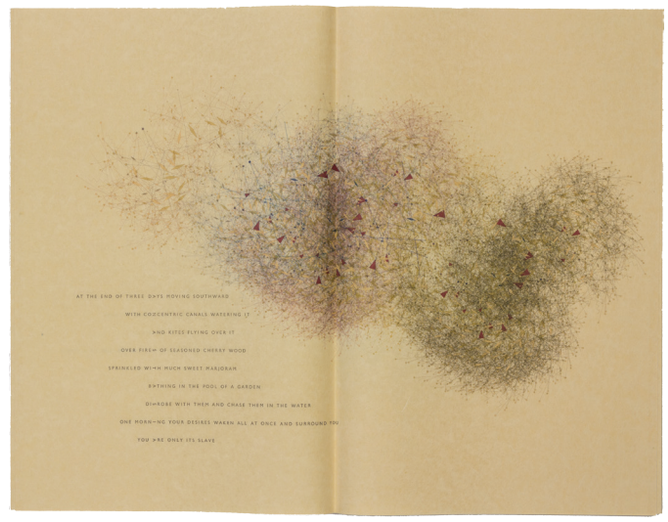
Notes: Flexed cover and pages of plastic, housed in a plastic bag with the colophon on the cover; those within a clear paper bag together with a white pair of gloves (in a plastic bag); the whole contained in a white linen bag. Description by the bookseller: "Constructed with the integrity and design qualities of a sophisticated piece of architecture this book is yet another exceptionally innovative masterpiece by Veronika Schapers. The text consists of twenty lines, each of which can stand alone, but also can be read together with the previous or following line and then gets a different meaning. Some words are even doubled, which lets the reader feel like jumping around. The format of the book is a square, according to a boxing ring. The text is set in a square as well to mark the area where the boxers are moving. The book consists of 20 pages of clear foil, with one line of text and two boxers' silhouettes on each page. The boxers are printed as red shadows and only become visible when the pages are turned. When the pages are lying one above the other, the boxers fuse into a colored mass visualizing the movements. The single foils are stitched onto transparent gum cords that for their part give tension to the flexible plastic cover and symbolize the strings of a boxing ring. The bended cover is designed in a way that it pushes the spine of the book upwards, in order to make the book easy to open. To emphasize the transparency of the book, title and colophon are printed on an inflatable plastic cushion that serves as the case for the book. Inflatable aircushion with stamped title in red and imprint in black. White fleece bag. Signed by the artist and the author".





0219 – C6-4/5/6
Ockers
Mike Hudson (book artist)
Jadwiga Jarvis (printed by)
The Wayzgoose Press; Katoomba, Australia
1999
507mm, oblong
unpaged
Edition: #19/40

Notes: Australia in the 70s. A prose poem by the poet called Pi.O. Concertina format. Approximately 12m long when fully opened. Conceived, designed and illustrated with linocuts by Mike Hudson and hand set by Jadwiga Jarvis. Printed cloth-covered portfolio with red shoe-lace ties together with an Introduction and Glossary of Ockerisms by Julie Copeland.

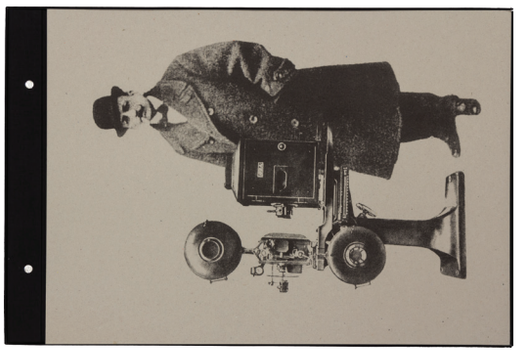


0220 – C5-2/3
In Visible Cities
Jean-Pierre Hébert
Harry Reese
Sandra Liddell Reese
Edition Reese; Isla Visa, CA, USA
2012
25mm
unpaged
Edition: #24/73
Inscription: Signed by the artist

Notes: Jean-Pierre Hébert states: "This book is inspired and structured by *Invisible Cities* of Italo Calvino, as translated by William Weaver; the mesostics of John Cage; the *Galactic Tides* of Alar and Juri Toomre; the typography of Iliazd; and an original poetic concept by Jean-Pierre Hébert. 73 copies printed from Gill Sans Light composed by Michael and Winifred Bixler, arranged and printed letterpress by Sandra and Harry Reese. Drawings by Jean-Pierre Hébert printed on *Niyodo Natural* with an Epson Stylus Pro 4800. Handmade cover and binding by Sandra Reese. First, the book title as mesostic line filters and selects proper city names as wing words. Then city name mesostics assemble each poem from snippets chosen in their order of appearance within each city chapter. Last, fractal timelines animate worlds of lines, colors and symbols implied by each city character and text properties. Generative poetry composed by ideas translated into code. Deliberate rule breaking through chance or bugs, and digital humor". Housed in a black clam-shell box with the title inset into a red strip on the spine.

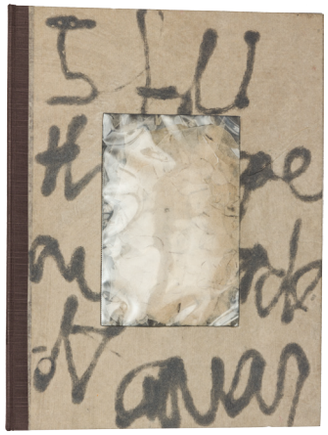
0221 – C5-2/3
Paris Metro Affiches
Franticham
Francis van Maele
Antic-Ham
Redfoxpress; Dugort, Achill Island, Ireland
2011
450mm
unpaged
Edition: #33/69
Inscription: Signed by both artists

Notes: Screwpost binding in aluminium. Handprinted in silkscreen on cattle fed sacks bought in Seoul. The cover is printed on old tarpaulin from trucks. Each book also contains collages and original posters from the Metro in Paris collected in May and November 2011.



0222 – C5-2/3
The Drama of Marinetti
or the story of how the leader of world Futurism flopped in Russia
Mikhail Karasik (book artist)
John Nicholson (translated by)
Filippo Tommaso Marinetti (title)
M. K. Publishers; St Petersburg, Russia
2008
383mm
unpaged
Edition: #5/15

Notes: A feature-documentary-compilatory-tragicomedy from the life of Italian and Russian Futurism in eleven scenes. Accompanied by an eight-page pamphlet with an English translation. Screw-post binding. Contained in printed card box. 13 sheets, 12 with lithographs. Text in Russian.



0223 – C5-2/3
Thoughts in the Form of a Letter
Robbin Ami Silverberg
Dobbin Books; New York, USA
2003
310mm
unpaged
Edition: #1/5

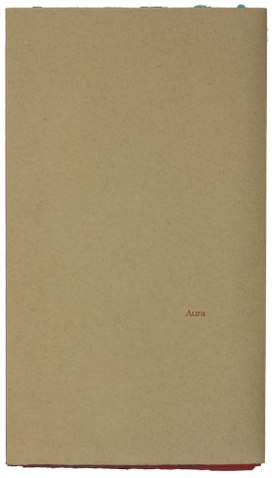
Notes: Pulp painted and cut abaca papers. Artist's statement: "Pulp painted text … was created on translucent paper, so the text on the reverse side shows through. The white ground between the letters was then cut out and placed in plastic sacks, which were inlayed into the front and back covers".

0224 – C6-4/5/6
Abriss
Robbin Ami Silverberg
Dobbin Books; Brooklyn, NY, USA
2013
540mm
Edition: #2/10

Notes: Handmade paper with digital prints. Archival inkjet printing and collage on Dobbin Mill papers with embedded and pulped paper detritus from New York City streets. This artist's book series - a nonlinear combination of installation, performance and the book - is one result of Silverberg's ambulatory mapping project about New York City. Since 2009, the artist has created hundreds of handmade flyers, posting and placing them in specific locations around the city. These postings engage the viewer in a discourse on 'private vs. public', while Silverberg explores the psycho-geography of place and its memory. *Abriss -kante* is German for the tear-off edge or stub. French translation: Carole Naggar. German translation: Cynthia Peck-Kubaczek. Clamshell production: Lee Marchalonis.

0225 – C8-8
A Cautionary Tale: The Art of War
(Hide and Seek)
Sandra Jackman
Artist's publication; New York, USA
2001
244mm
unpaged
Edition: Unique

Notes: Pop-up collaged book in cloth chemise within decorated box. With sculptured toy tank in box.

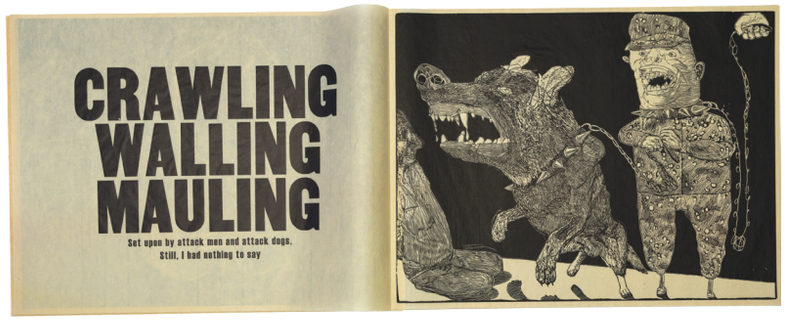


0226 – C6-4/5/6
Aura
Claire Van Vliet (book artist)
Hayden Carruth (poem by)
Janus Press; West Burke, VT, USA
1976
400mm
unpaged
Edition: #8/50
Inscription: Inscribed by the artist

Notes: *Aura* a poem by Hayden Carruth with pulp paperwork by Claire Van Vliet and Kathryn and Howard Clark made at Twinrocker Handmade Paper Mill in Brookston, Indiana, USA.

0227 – C5-2/3
For the Hundredth Time. Gabberjab Number Five
Walter Hamady
Perishable Press; Minor Confluence, WI, USA
1981
173mm
unpaged
Edition: One of 200 copies

Notes: This book is a parody on book production. Illustrated with collage. Basilisk Press Catalogue states: "The book is an anecdotal collection of stories, poems, experiments in typography and illustration. Curiosities are bound in: including a small American flag, a pocket full of goodies, and an extra title page 'for librarians to do their special graffito'. If you like books to be formal, buy this only if you wish to make your adrenalin race. If you like them to explore new concepts, buy this for pleasure".

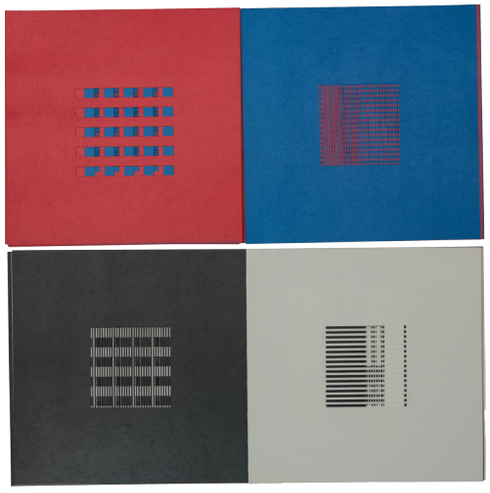


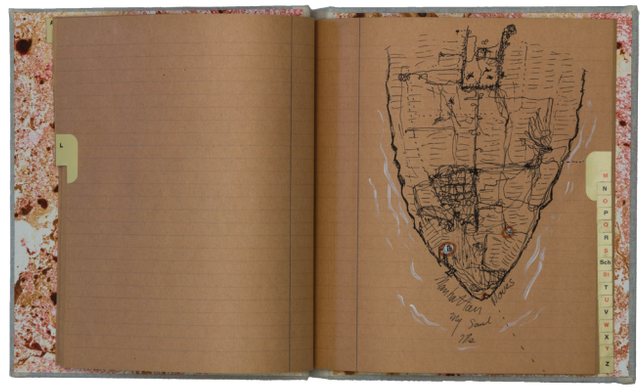
0228 – C8-8
Cry Uncle
Frances Jetter
Artist's publication; New York, USA
2008
480 x 625mm, oblong
unpaged
Edition: #14/15
Inscription: Signed by the artist

Notes: Housed in a decorated canvas bag with a zip at the top. From the artist's description: "*Cry Uncle* an expression used by bullies to demand submission of the other, is the title of this 23-page accordion fold book, a graphic response to man's inhumanity to man in Abu Ghraib, Guantanamo, and Bagram. In 2009, I wrote, designed and illustrated *Cry Uncle*, which begins in the Orwellian *Ministry of Love*, 'where they have ways to make you talk'. A canvas sack holds a portfolio covered with thin, creased, fragile-looking Nepalese paper resembling human skin. 11 images carved from 46 x 61cm linoleum blocks, and the larger letterpress text from old wooden letters, were printed on translucent, handmade Japanese paper, allowing the viewer to glimpse the shadow image of what came before. Unfolded, the book is over 12m long. The zippered red mouth on the sack that hold the book is the beginning and end of the story".

0229 – MPM3
Gesammelte Werke (Collected Works)
Band 8
Dieter Roth (a.k.a. Diter Rot) (Karl-Dieterich)
Edition Hansjörg Mayer; Stuttgart, Germany & London & Reykjavik
1976
235mm
unpaged
Edition: One of 1000 copies

Notes: 2 Books. Reconstruction of 2 variants (A and B) of the portfolios published 1958-1961. Loose sheets in two folders: black & white; red & blue.
© Dieter Roth Estate. Courtesy Hauser & Wirth.



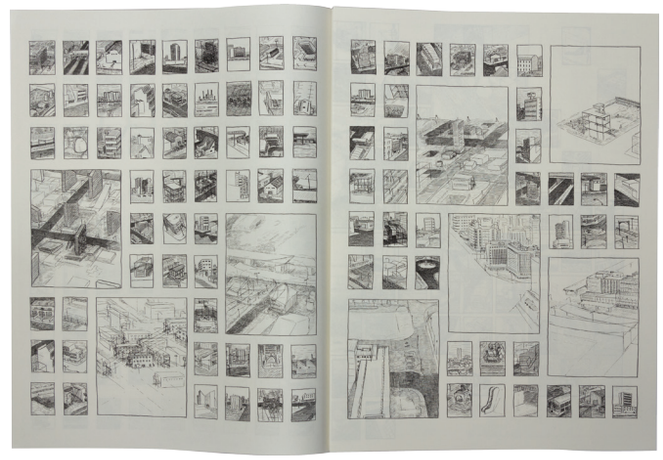


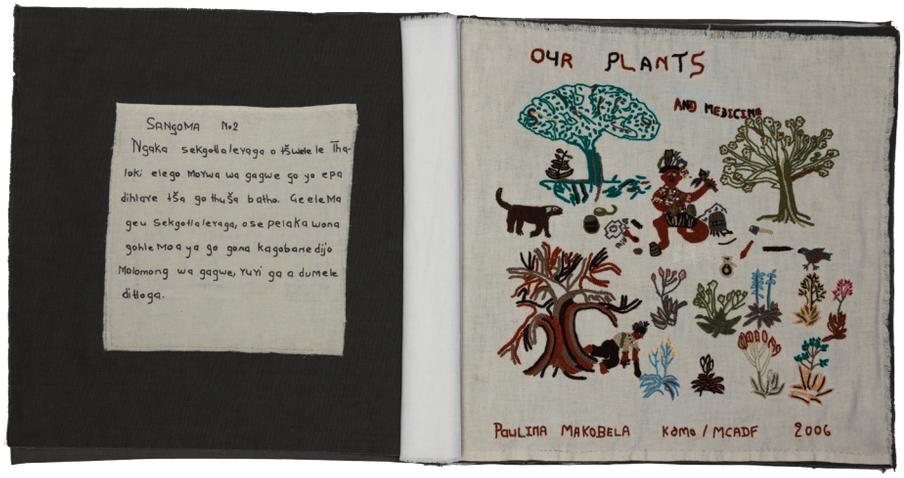
0230 – C7-7 ZA
Reminders
and Something Else
E. Giulio P. Tambellini
Artist's publication; n. p.
2000
267mm
unpaged
Edition: Unique
Inscription: Signed by the artist

Notes: Drawings onto the pages of an alphabetically tabbed index bound in cream buckram with a screwpost binding. Marbled endpapers.

0231 – C6-4/5/6 ZA
Proposal for a New City, the Same as the Old One
Jonah Sack
Artist's publication; Cape Town, RSA
2010
600mm
8pp
Edition: One of 50 copies
Inscription: Signed by the artist

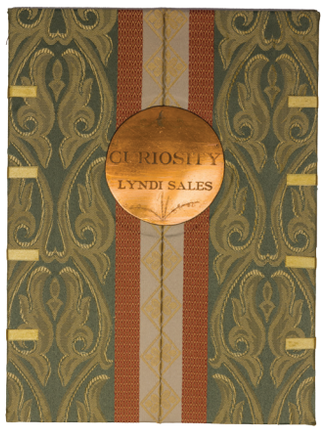
Notes: Four double-sided sheets contained between a folded Mylar cover where a portion of the title is printed on both the back and the front, coming together to form the words *Your Beautiful City Will Also Die.*





0232 – C8-8 ZA
Masotsa
Mopani Worms
Lenny Motsoko (embroidered by)
Ester Makgato (embroidered by)
Sina Matikitela (embroidered by)
Selina Phukela (embroidered by)
Paulina Makobela (embroidered by)
Elbé Coetsee (managed by)
Mogalakwena Craft Art Development Foundation [MCADF]; Mogalakwena, RSA
2007
325mm
unpaged
Edition: Unique

Notes: Fabric book with tapestry illustrations of embroidery cotton, beads and text. "There are many mopane worms at Mesina Farm. When they finished mopane leaves they go to another one. The people who stay near that farm, they going to catch the mopane worms. Funekas Family they also go to catch with others. Now everybody she sitting with their worms to cleaning. Funekas child she clean, but she afraid. Funeka cooking mopane worms for her parents. She bring everything near her to pour in the worms". During 2000 Mogalakwena Craft Art commenced with a research project on the documentation of Northern Sotho (Bapedi, Bahananwa, Batlokwa and Babirwa) culture in the Blouberg area of Limpopo Province, South Africa. As a result of the low levels of functional literacy, orality is translated into images that are hand drawn on cloth and then hand embroidered. A selection of these hand embroidered panels is hand-bound into books. This book on Masotsa forms part of the research project. Researchers from the University of Pretoria, the South African Museum (Cape Town), University of Bath (UK), Humboldt Institute (Berlin, Germany) are involved in this project.

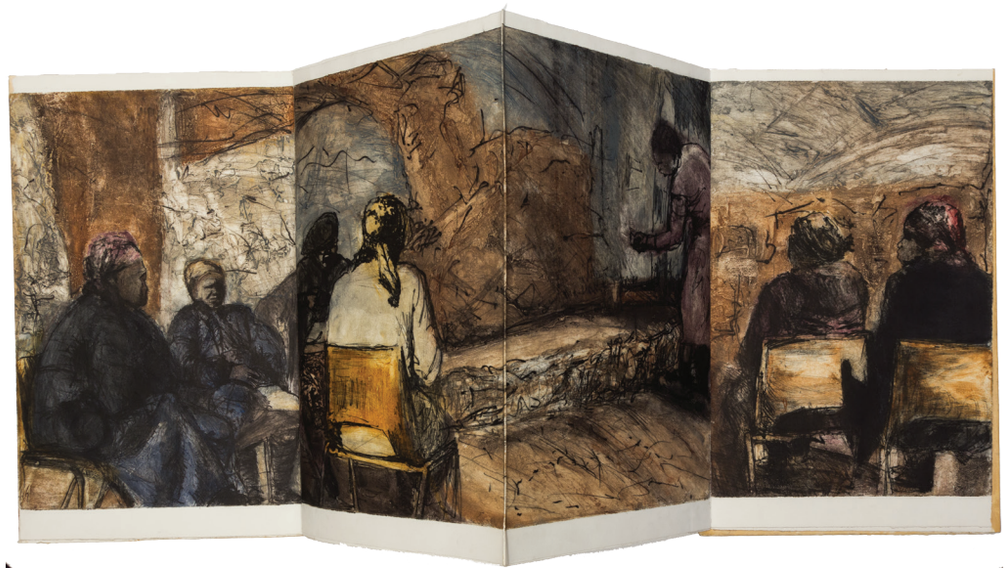


0233 – C6-4/5/6 ZA
Curiosity
Lyndi Sales
Artist's publication; Cape Town, RSA
2001
340mm
unpaged
Edition: #2/8
Inscription: Signed and dated by the artist

Notes: Cloth cover with double spine. With wrap-around cloth protector with ribbon tie. Colophon: "All prints in this book were hand printed from original copper etching plates and transfer solvent printing techniques. Canson and Roma papers were used for the contents of the book and an Indian cotton paper for the end papers".

0234 – C8-8 ZA
The Ultimate Safari
Nadine Gordimer (author)
Aletah Masuku (illustrated by)
Alsetah Manthosi (illustrated by)
Dorah Ngomane (illustrated by)
Mark Attwood (printed by)
The Artists' Press; Johannesburg, RSA
2001
200mm, oblong
unpaged
Edition: #12/100
ISBN: 0-620-28188-X
Inscription: Signed by the author

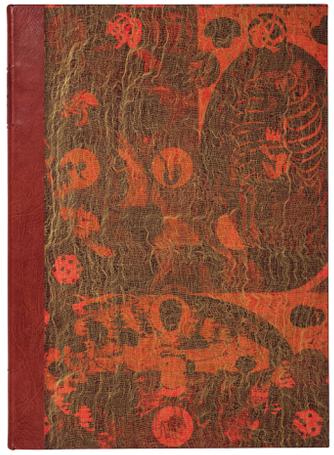
Notes: With original hand-printed lithographs, signed by Masuku, Manthosi and Ngomane. Workshop facilitated by Tamar Mason and Paul Emmanuel in 1995. Hand-bound by Peter Carstens with fabric slipcase.

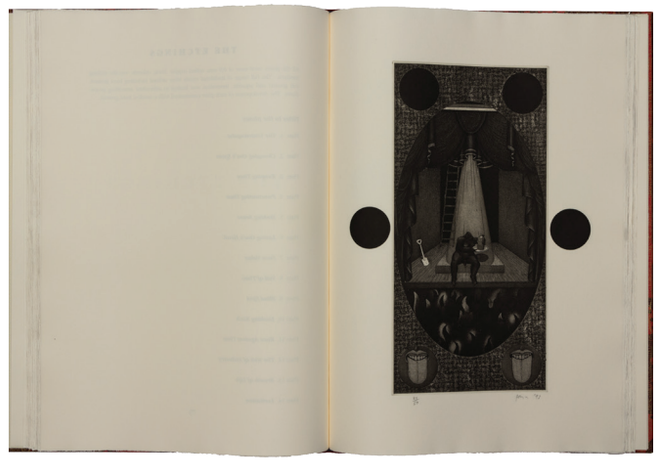


0235 – C8-8 ZA
Women and Walls
Jerusalem and Taung (N. W. Province)
Kim Berman
Artist's publication; Johannesburg, RSA
1996
555mm
unpaged
Edition: Unique
Inscription: Signed and dated by the artist

Notes: Accordion-fold *dos-à-dos* with two board covers, each with a title, signature and date. *Taung* has four pages and *Jerusalem* has six pages of etchings and drypoints.

0236 – C6-4/5/6 ZA
Face Value: Old Heads in Modern Masks
A Visual, Archaeological and Historical Reading of the Lydenberg Heads
Malcolm Payne
Axeage Private Press; Cape Town, RSA
1993
540mm
139pp
Edition: #33/50
Inscription: Signed by all participants

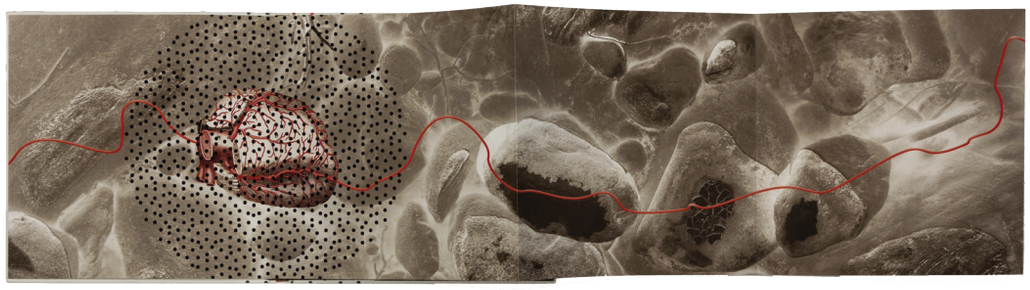


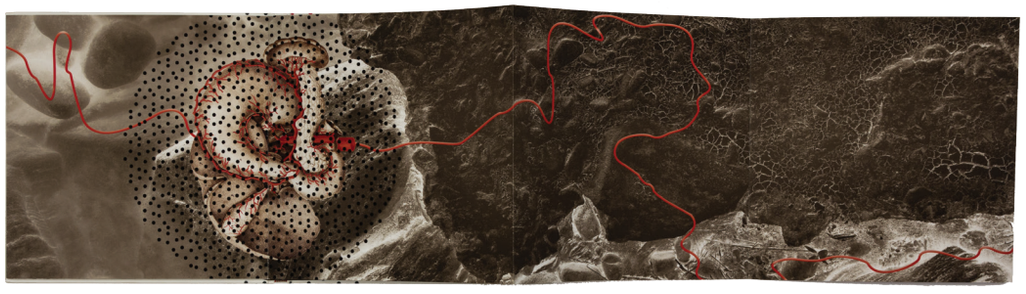


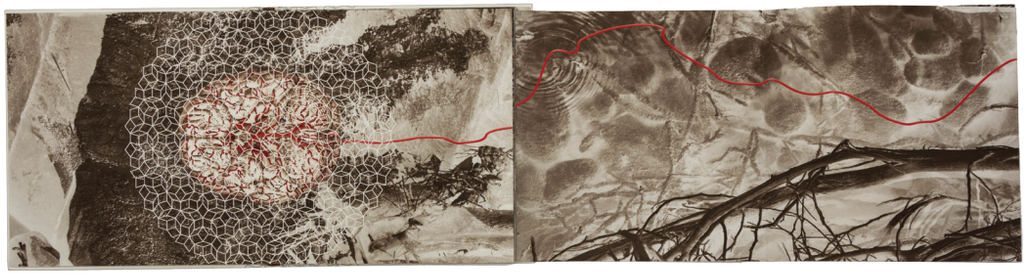
Notes: Colophon: "This private edition with 14 original monochrome etchings and seven etched renderings of the *Mafikeng Heads* by Malcolm Payne, each signed and numbered by the artist. All the etchings were printed from the original copper plates, on Zerkall Buetten paper 145gsm, by Paulus Paas. Each copy is hand bound in quarter leather by Peter Carstens. Screenprinted cover design by Malcolm Payne". A visual, archaeological and historical reading of the *Lydenburg Heads*. Accompanied by three essays: p17 - *Fragments: An archaeological biography* by Patricia Davison, p33 - T*ales and heads, bodies and landscapes* by Martin Hall and p59 - *The Mafikeng Heads* by Malcolm Payne.

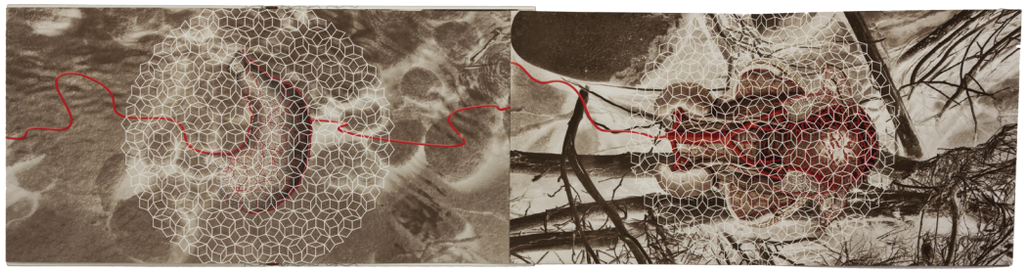
0237 – C6-4/5/6 ZA
Cold Sweat
The Graphic Works
Chris Diedericks
Artist's publication; Cape Town, RSA
2009
390mm
unpaged
Edition: #5/5
Inscription: Signed by the artist

Notes: In a limited edition of five hand-made artists' books as an extension of a larger body of works by the same title. Each book contains 10 original drypoint engravings with a short biography by the artist, a background to the larger body of work and a detailed description of each work. All text was digitally created using Macromedia Freehand MX and printed by the artist on acid-free archival Canon Paper, using Canon Pixma Chromalite 100 light-fast inks. Font used: Canaara. Each book is hand bound (glued and top sewn) in Soft Touch Leatherette by Graphic Craft in Cape Town and presented in a black velvet (with a silver satin lining) bag with a *Cold Sweat* logo machine embroidered onto the front of each bag. The books are numbered and contain prints from an original limited edition print run of 25 prints. Editions 6/25 to 10/25 were taken out of the original edition to make up these books. This book contains the print series 10/25. The shape of the book is round.

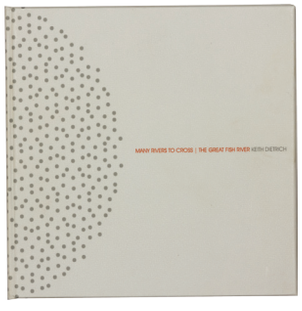


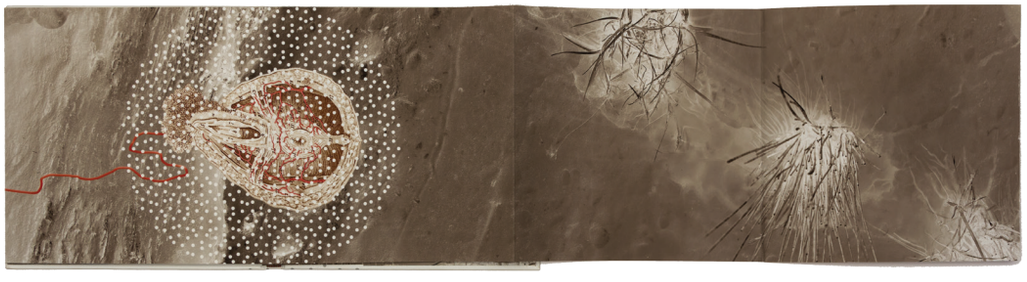


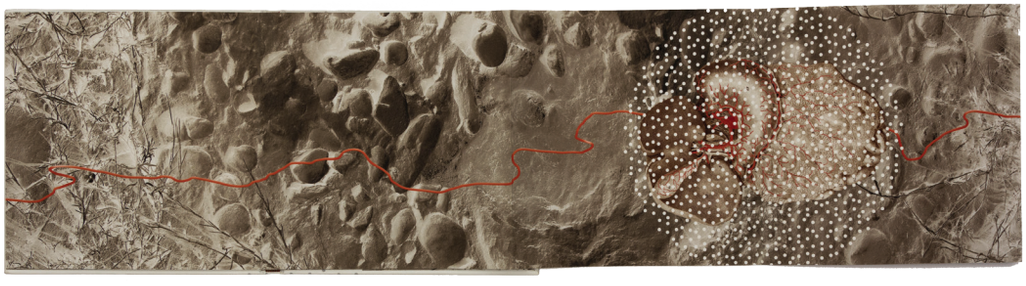




0238 – C6-4/5/6 ZA
Many Rivers to Cross
Conflict Zones, Boundaries and Shared Waters
Keith Dietrich (artist)
Heléne van Aswegen (bookbinding by)
The Strange Press; Stellenbosch, RSA
2011
290mm
Edition: #1/10
ISBN: 978-0-620-48240-0



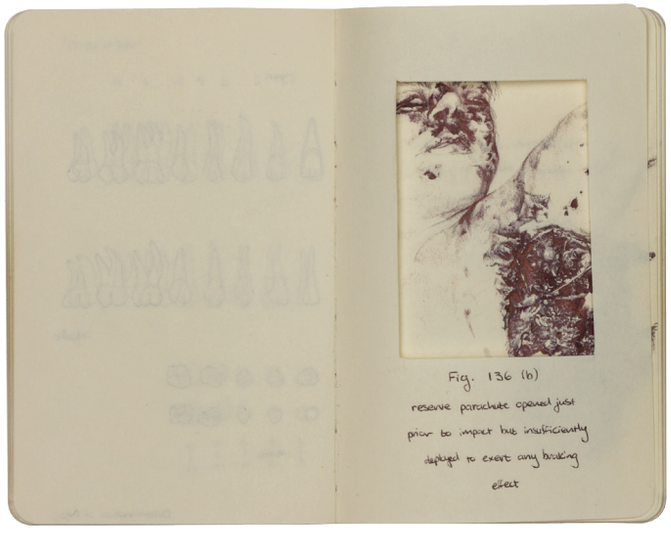


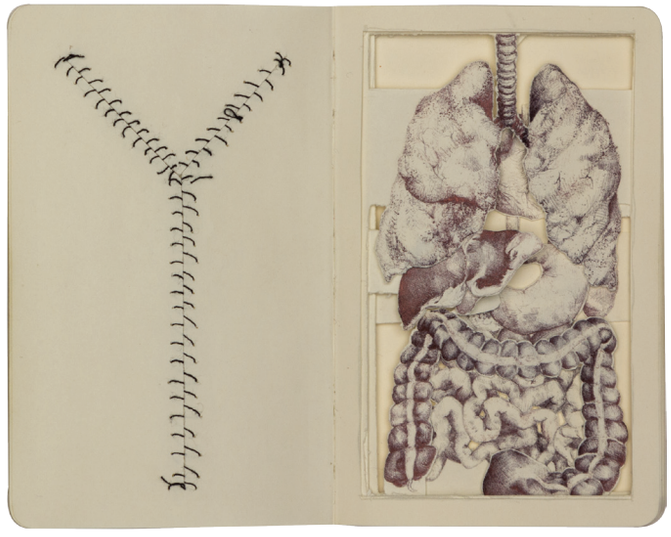


Notes: Four books in a flip-top box: 1. *Conflict Zones, Boundaries and Shared Waters, Text volume.* 2. *The Vaal River.* 3. *The Gariep River.* 4. *The Great Fish River.* Volumes 2-4 are illustrations in accordion format. They may be extricated from the flap on the back endpaper to be unfolded and shown as a single illustration.

0239 – C6-4/5/6 ZA
Sketchbook
David Andrew
Artist's publication; Johannesburg, RSA
2008
210mm
unpaged
Edition: Unique

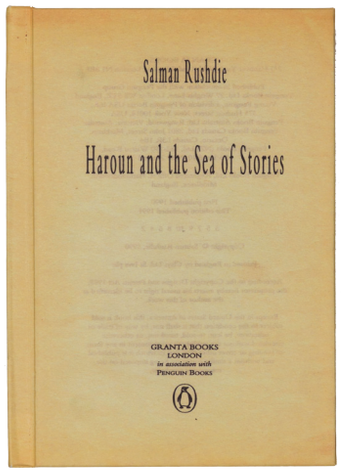
Notes: Black Moleskine sketchbook with flap at back and held with elastic band. Including a signed letter from the artist dated March 2009.

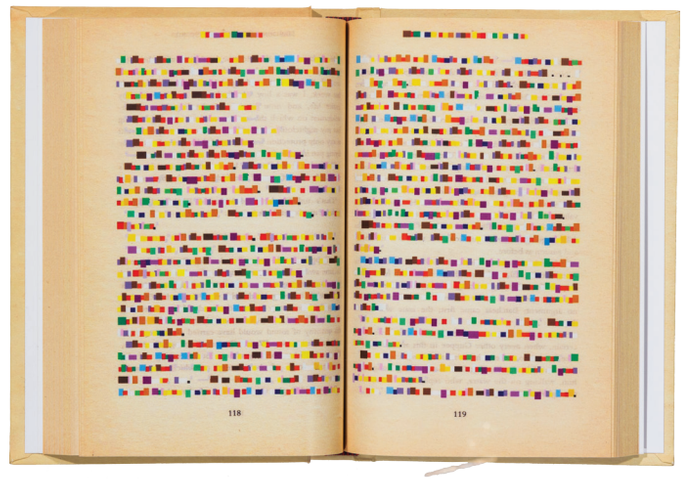




0240 – C7-7 ZA
Somata
Kathleen Patricia Sawyer
Artist's publication; East London, RSA
2013
Various sizes (see notes)
unpaged
Edition: Unique

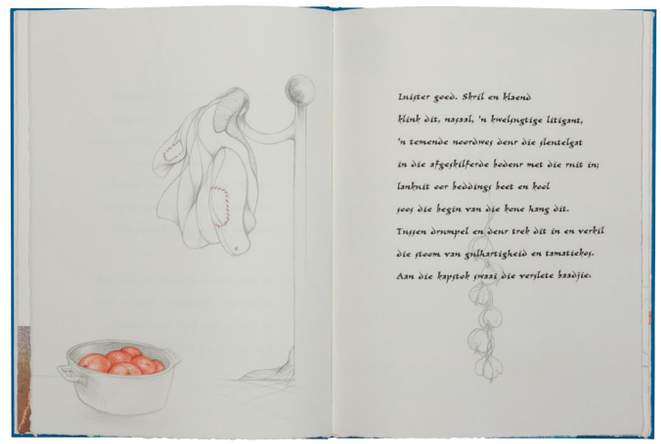
Notes: Seven Moleskin sketchbooks of varying sizes: 1. *Childhood*, 104mm. 2. *Puberty,* 104mm. 3. *Autopsy,* 140mm. 4. *Forensics,* 140mm. 5. *Postmortem*. 140mm notepad format held closed with elastic band. 6. *Necrophagus*. 210mm held closed with elastic band. 7. *My Personal Sketchbook*. 250mm. Held closed with elastic band. Merit Award winner of the *ABSA l'Atelier,* whose catalogue entry states: "Exploring themes of transformation and death, these pieces are executed on a small scale intended to create an intimate relationship between the work and the viewer. The drawings are expressed in a format uncharacteristic of 'finished art' and must be actively explored rather than passively viewed. In this way the sketchbooks become art objects in themselves, as opposed to being preliminary version of a later work. Narrative content is orientated around the body and its various metamorphoses. The books themselves are revealed to be fragile, the paper translucent as skin and at times compromised by the intervention of cut-outs".





0241 – C5-2/3 ZA
Reading Colour
Haroun and the Sea of Stories
Ilka van Schalkwyk
Salman Rushdie (original author)
Artist's publication; Johannesburg, RSA
2009
216mm
210pp
Edition: #9/12
ISBN: 0-14-014035-2
Inscription: Signed by the artist

Notes: Altered book. This book is a digital facsimile of an original edition of *Haroun and the Sea of Stories* by Salman Rushdie. The artist has replaced each letter of each word with an associated block of colour in accordance with her Graphene-colour Synaesthesia, a condition whereby her perception associates colours with words, letters of the alphabet, numbers, days of the week etc. Digital print on paper. Penguin 1990 edition. Winner of the 2010 *Absa L'Atelier Award*. The printed and bound book, which sits on a pedestal, is accompanied by 12 enlarged pages from the book and a collection of struggle song lyrics, also translated into colour.

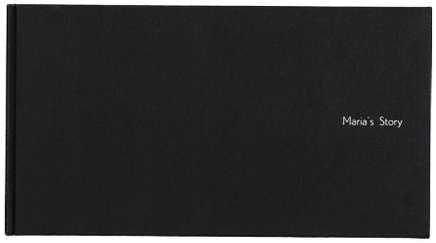


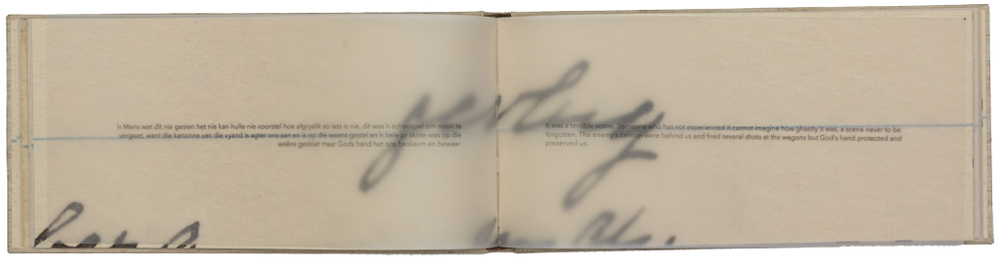
0242 – C6-4/5/6 ZA
Skoelapperheuwel, Skoelappervrou
Judith Mason (illustrated by)
Wilma Stockenström (poem by)
Ombondi Uitgawes; Nieu-York & Pretoria
1988
422mm
unpaged
Edition: One of 30 copies
Inscription: Signed by the artist.

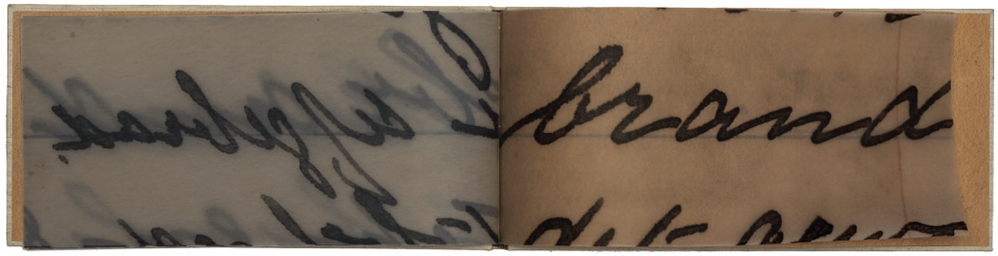
Notes: Colophon: "Skoelapperheuwel, Skoelappervrou is gedruk op 'n lithografiese oorsetpers op 250 gm Rives BFK papier deur Bruce Attwood by die Broederstroompers, Broederstroom, Suid-Afrika. Dit is met die hand gestik en gebind in natuurlike linne en Aappa-skaapleer en van 'n glipkasset voorsien deur Peter Carstens, Bramley View, Johannesburg. Die teks is geset in Visigoth, 'n lettertipe spesiaal vir hierdie uitgawe ontwerp deur Cynthis Hollandsworth van AlphaOmega Typography, Inc. Rhinebeck, Nieu-York. Bound in three-quarter blue buckram with a paste paper design in the centre of the boards." The binding described above was delayed in 1988. Thirty copies of the unbound pages were found in 2010 and Peter Carstens then bound them with blue cloth and matching paste papers and matching slipcase. The title appears on the spine and on a label (printed by Mark Attwood) inset into the front cover of the slipcase. The artist extra-illustrated each copy with individual distinctive pencil drawings.

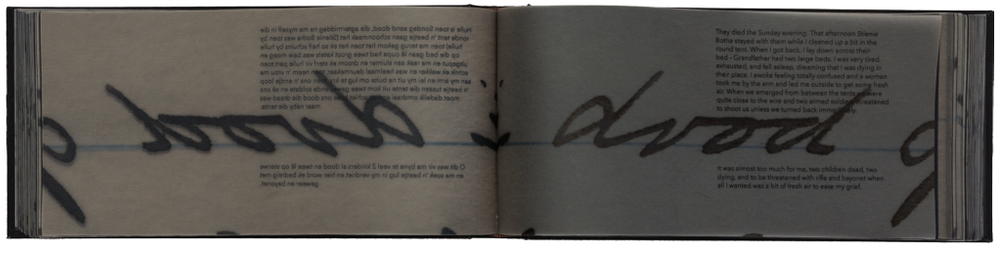
0243 – C6-4/5/6 ZA
A Little After This
Colin Richards
Artist's publication; Cape Town, RSA
2012
210mm
unpaged
Edition: Unique
Inscription: Signed by the artist

Notes: Pen and ink with paper from other books collaged onto accordion-fold Moleskine Japanese album with elastic tie. The first page is attached to the front cover facilitating an accordion-foldout structure to various lengths.



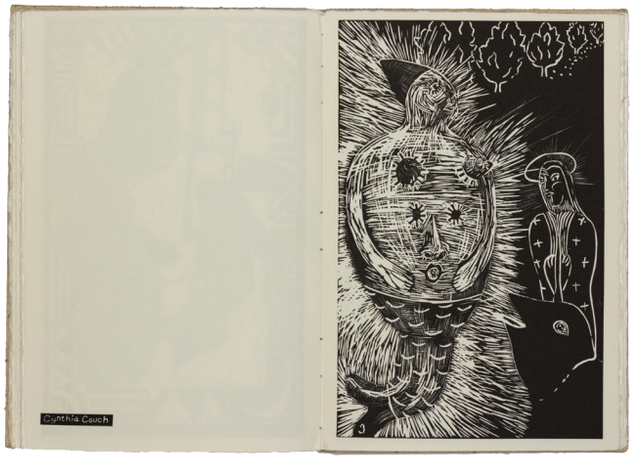


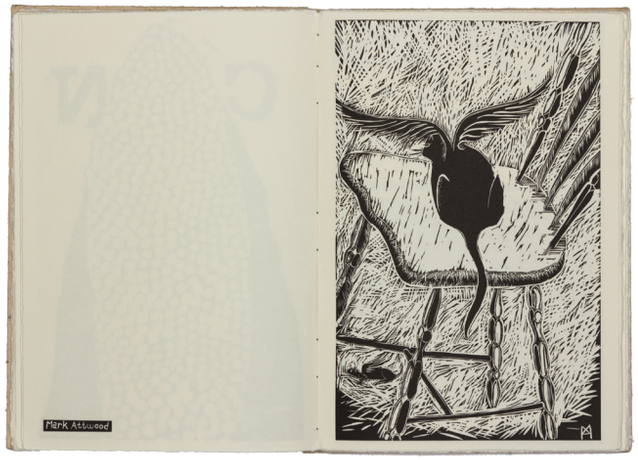




0244 – C8-8 ZA
Maria's Story
Vlug, Brand, Dood
Maureen de Jager (book artist)
Heléne van Aswegen (bookbinding by)
Artist's publication; Grahamstown, RSA
2014
177mm
unpaged
Edition: One of 5 copies

Notes: The passages of Afrikaans text that appear in these books were transcribed verbatim from a handwritten memoir by Maria Anna de Jager, the artist's great-grandmother. The English translations are by her father, Johan de Jager. Maria was captured by British soldiers in August 1901, during the South African War. Maria's Story comprises three hand-bound books contained within a solander box, in a limited edition of five sets, with one artist's proof. The metal strips on each cover are mild steel treated with gun blue, and fixed with clear lacquer. The content was printed with EPSON UltraChrome inks on 90 gsm Tracing paper, 215 gst Innova IFA04 and IFA22 paper.



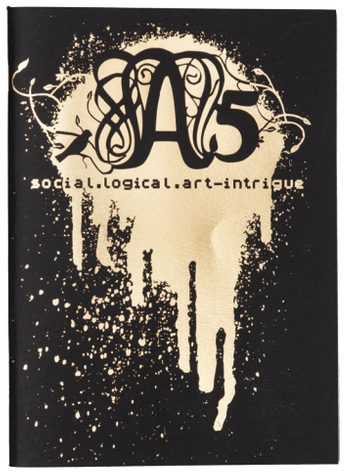


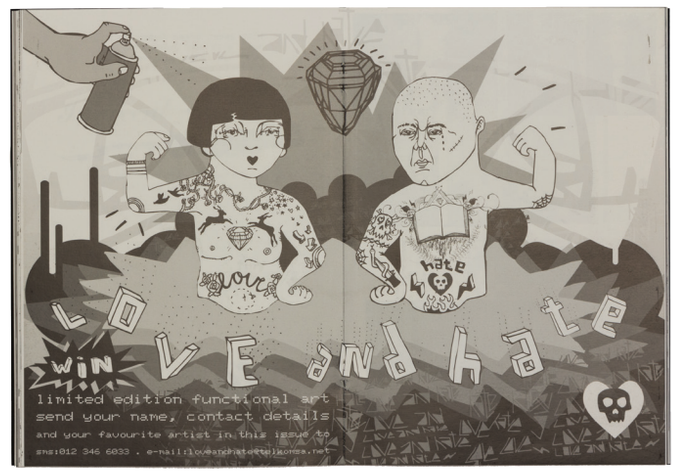
0245 – C7-7 ZA
Another Day in Paradise
Mark Attwood (conceived and printed by)
Various artists (see notes)
Tamarind Institute; Albuquerque, NM, USA
1990
245mm
unpaged
Edition: #34/50

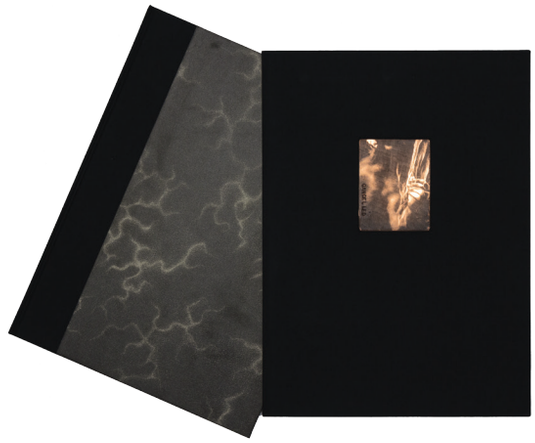
Notes: Colophon: "Printed from linocuts on Rives heavyweight paper, using a Dufa flat-bed offset press. *Another Day in Paradise* is a collection of images by a group of people from different countries and backgrounds. Artists, printers, students, curators, a director and a doctor participated. Each person was invited to make a linocut on the theme of 'Another Day in Paradise'. No images were edited. One book was printed for each participant". South African artists include Erika Hibbert and Mark Attwood. Bound in cream linen without title.

0246 – C7-7 ZA
A5 - Social Logical Art-intrigue
Issue 1
Various artists (see notes)
Love and Hate, RSA
2005
207mm
71pp
Edition: #175/ 350

Notes: This issue of A5 showcases 15 South African artists from across the creative spectrum from literature and music to art, design and photography. "Handmade on computer". In cellophane packet with "free button badge". Featured artists are: Zander Blom, Watkin Tudor Jones, Theory One, Senyoll, Riku Latti, Mia Allers, Liam Lynch, Keti, Elbowgrease, Eloise, Black Koki and Colin Omara Davis.

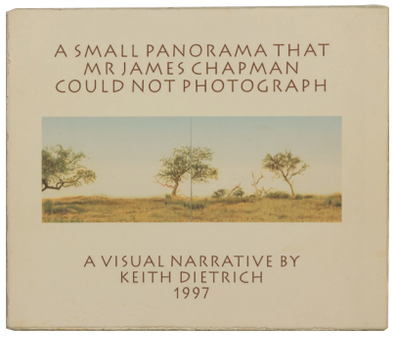






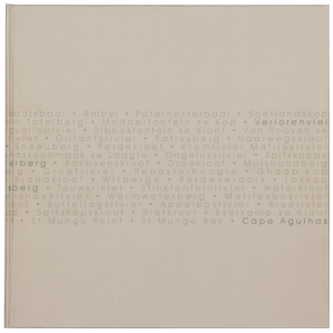
0247 – C6-4/5/6 ZA
Cathexis
Paul Emmanuel
Artist's publication; Johannesburg, RSA
2003
355mm
unpaged
Edition: #1/8
Inscription: Signed, dated and inscribed by the artist

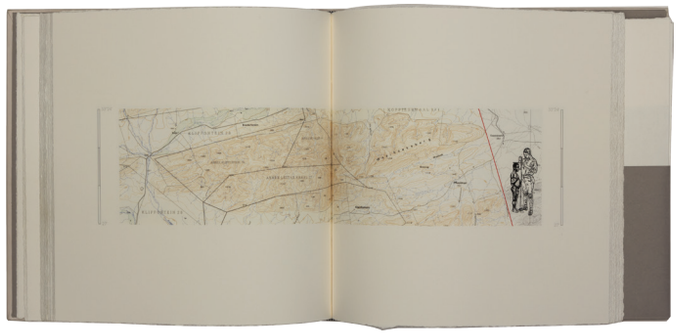
Notes: Colophon: "It contains works produced over a period of nine years, from 1994 to 2003. All the etchings are hand printed by the artist from the original copper plates on 100% cotton Arches White, 250gsm paper. The lithographs are hand printed and hand coloured using watercolour pigments by the artist from stones at the Artists' Press and the Fine Arts Division, Wits School of Arts, the University of the Witwatersrand, Johannesburg, South Africa. Each etching has been printed separately in an edition of five impressions numbered 1/5 to 5/5 except *The Lost Men I* which was printed in an edition of thirty. Slipcase and binding by Peter Carstens". Bound in black fabric with an original cancelled plate embedded in the cover.

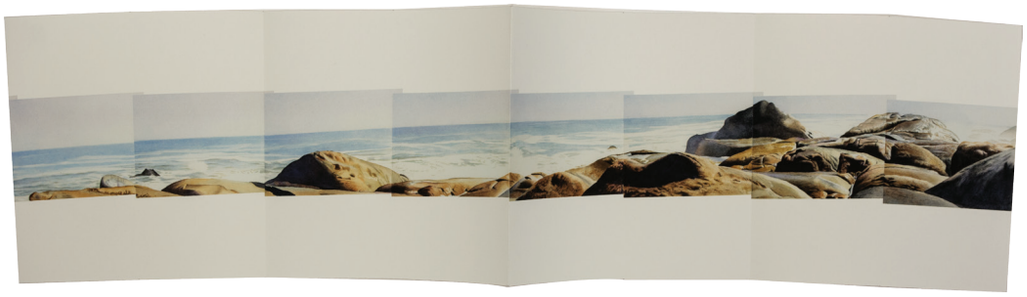


0248 – C6-4/5/6 ZA
A Small Panorama That Mr James Chapman Could not Photograph
A Visual Narrative
Keith Dietrich
Artist's publication; Johannesburg, RSA
1997
270mm, oblong
unpaged
Edition: Unique
Inscription: Signed and dated by the artist

Notes: Accordion-bound, hinged with linen strips. Colophon: "*The watercolour painting A Small Panorama That Mr James Chapman Could not Photograph* (1997) was originally a semi-circular wall installation measuring 2 x 4 meters. The work was bound into book form in 2001 for Mr Jack Ginsberg". Title page plus four pages of text precede 20 pages of watercolours. In a handmade drop-back box by Peter Carstens.

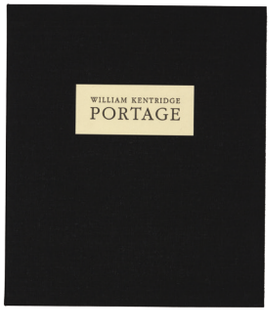






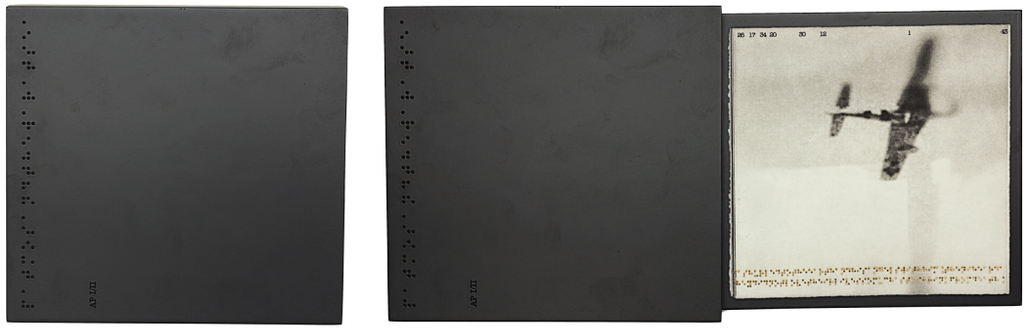
0249 – C6-4/5/6 ZA
Horizons of Babel
Keith Dietrich
Artist's publication; Stellenbosch, RSA
2004
320mm
unpaged
Edition: #3/26 copies
ISBN: 0-620-32234-9

Notes: An artist's book comprising a panorama of 1:50,000 maps (15' latitude and 3' longitude) lying on the semicircle that stretches from Cape Columbine to Cape Agulhas and a semi-circular panorama installation of watercolour paintings. The watercolour panorama measures six metres in diameter and is broken into seven sections (*Cape Columbine, Verlorenvlei, Hottentotsberg, Roosterberg, Anysberg, Napkei and Agulhas*) corresponding to the above-mentioned co-ordinates. Folded facsimiles of these panoramas have been placed into a pocket at the back of the book. Slipcase.



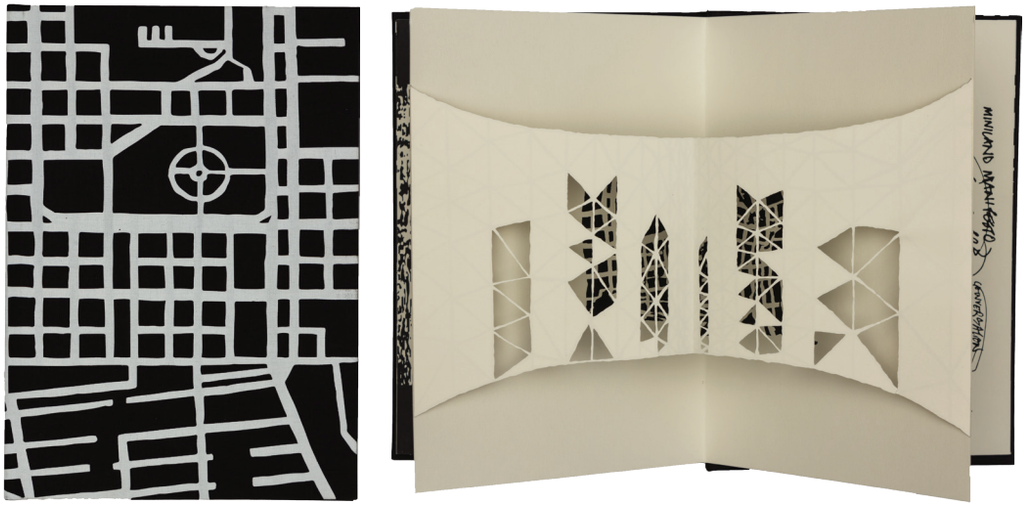
0250 – C6-4/5/6 ZA
Portage
William Kentridge
The Artists' Press; Johannesburg, RSA;
2006
275mm
unpaged
Edition: #13/33
Inscription: Signed by the artist

Notes: Colophon: "Images are *chine collé* of black Canson paper on pages of *Le Nouveau Larousse Illustré* circa 1906 supported by cream Arches paper. Edition cloth casing made by Peter Carstens". With the Artists' Press chop on the colophon page.



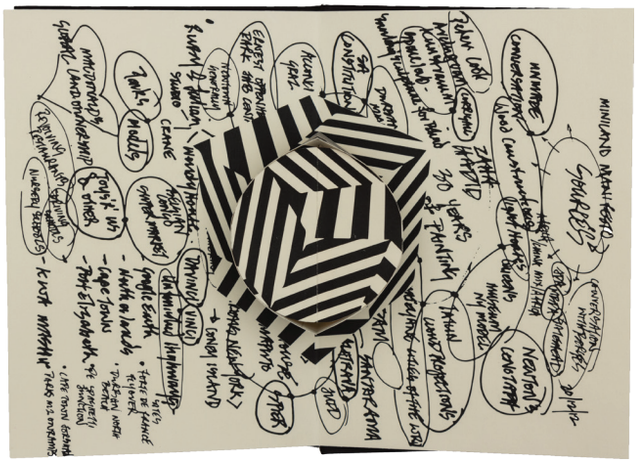
0251 – C8-8 ZA
Patmos and the War at Sea
Alastair Whitton
Artist's publication; Cape Town; RSA
2011
228mm
unpaged
Edition: AP I/II
Inscription: Signed by the artist

Notes: Medium: Polymer gravure and laser-cut Braille. Paper: 300gsm Rives BFK cotton rag. Edition: 5 & 2 Artist's Proofs. Printer: Warren Editions, Cape Town. Photography Consultant: Damon Hyland. 200 x 1400mm (concertina fold out). Separate sheet with colophon and description. The artist's proofs are housed in a black polymer slipcase with laser-cut title on spine and Braille on cover, unlike the regular edition in a museum display case. Six plate Polymer gravure.



0252 – C6-4/5/6 ZA
The Be Careful Pop-up Book
If You Look Hard Enough you can See Your Future
Stephen Hobbs (book artist)
Ingrid Schindall (conceptualised by)
David Krut Projects; Johannesburg, RSA
2013
300mm
unpaged
Edition: #3/12

Notes: The artist's signature, the edition size and date can be seen through a peep-hole in the final pop-up of the book. Bound in decorated cloth with no title. The work itself is a form of paper architecture, concealing within its two dimensions, three-dimensional structures and mechanisms. The book was conceptualised with Ingrid Schindall, a printmaker specialising in book-binding and paper engineering. The work contains ten silkscreened, black and white double page spreads, six of which contain pop-ups of variable moving mechanics. The spreads include found text and handwritten mind-maps, stylised networks and city grids, scaffolding and empty billboard structures, blocked patterns and optical illusions.

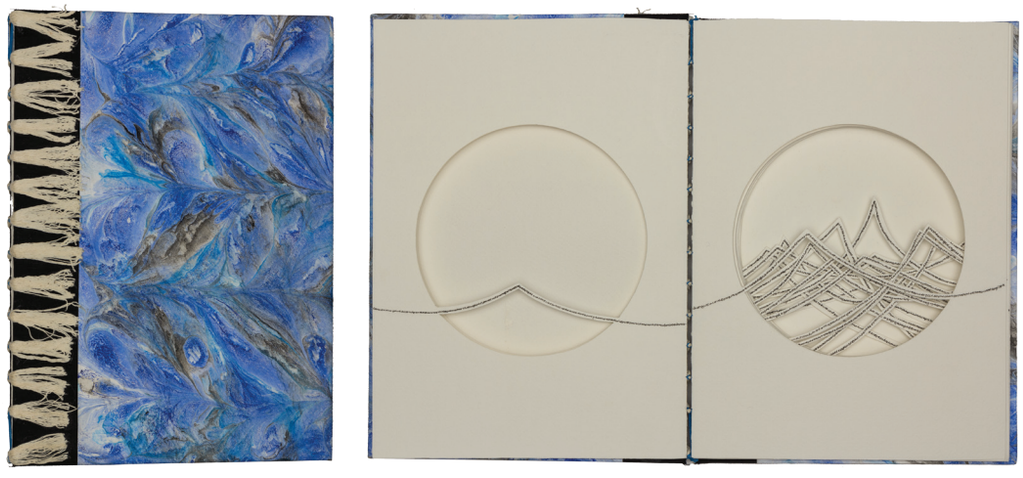


0253 – C8-8 ZA
A Troyville Diary
Judith Mason
The Artists' Press; White River; RSA
2011
255mm
unpaged
Edition: Unique
Inscription: Signed and dated by the artist

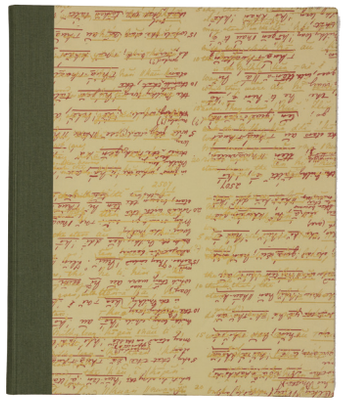
Notes: Preface: "Shocked by the number of gun shots audible from my home in Troyville, I began recording their frequency in July 2001. By the end of September I found myself aggrieved if a fusillade had not cut the night. It seemed a good time to stop making". Corrugated boards enclosing an illustration of a corrugated wall with differing gun shots piercing the wall. Pages are bound into the covers of corrugated iron with three leather thongs. The two covers are joined with rusted, twisted wire. Recorded on the back of each page is the time and date of the gun shots. A pair of cotton gloves is included, on with yellow trim and the other with black trim and both bearing the title: Troyville. Colophon: "The materials used – rawhide, corrugated iron, rusted wire, oiled paper, packaging tape, fluted cardboard. The image is from a photograph of a backyard building in Appolonia St. Troyville".

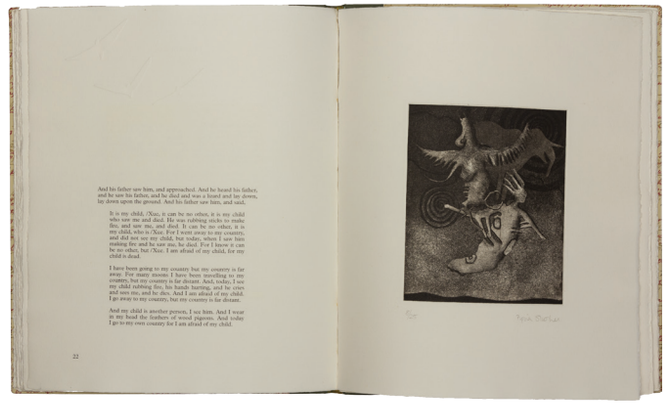
0254 – C6-4/5/6 ZA
Diepe Water 2
[Deep Water 2]
Stephan Erasmus
Artist's publication; Johannesburg, RSA
2008
284mm
unpaged
Edition: Unique
Inscription: Signed by the artist

Notes: Separate colophon laid in. The text is a collection of selected love song lyrics hand written onto Fabriano paper and hand cut into wave patterns. The book was bound with an exposed spine. The book is partly covered in cloth and partly in hand-made water-based marbled paper. All housed in a drop-back box made by the artist with hand-made marbled paper.

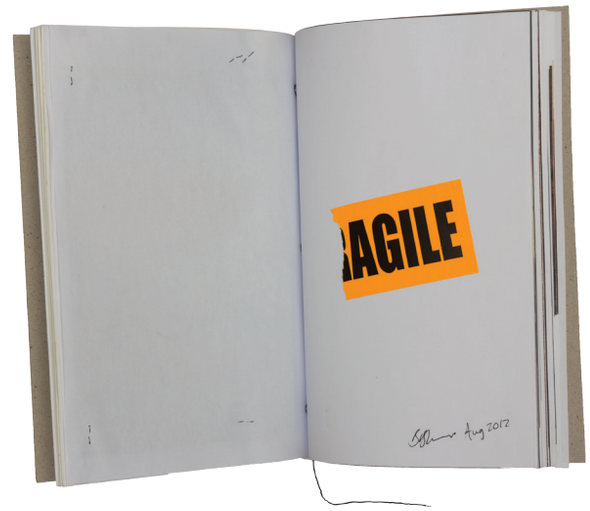


0255 – C6-4/5/6 ZA
The Dream
Pippa Skotnes
Axeage Private Press; Cape Town, RSA
1991
369mm
23pp
Edition: #8/25
Inscription: Signed by the artist





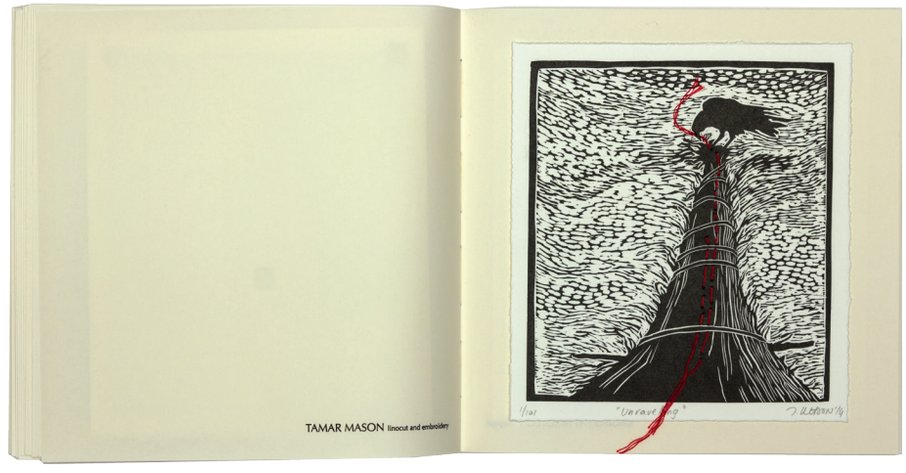
Notes: Five original etchings and five transcriptions from the manuscripts of Lucy Lloyd of interviews with the !Kung informants !Nanni and Tamme. Colophon: "This private edition, with embossings and 5 original etchings by Pippa Skotnes, each signed and numbered by the artist, is limited to: 25 copies numbered 1 to 25, 5 artist's proofs numbered AP I to AP V and 2 hors commerce numbered HC 1 to HC 11. All the etchings and embossings were printed from the original copper plates on Zerkall Buetten paper by the artist, with the assistance of Fritha Langerman and Pascal Bompard. The text, set in 16 point Platin was screenprinted by hand by the artist, and each book was bound by the artist, with the assistance of Fritha Langerman and Pascal Bompard". The binding is quarter cloth with decorated papers.



0256 – C8-8 ZA
Bism
The Body at the Centre of All
Belinda Blignaut (curated by)
Artist's publication; Cape Town, RSA
2012
297mm
unpaged
Edition: #1/10
Inscription: Signed by all participants

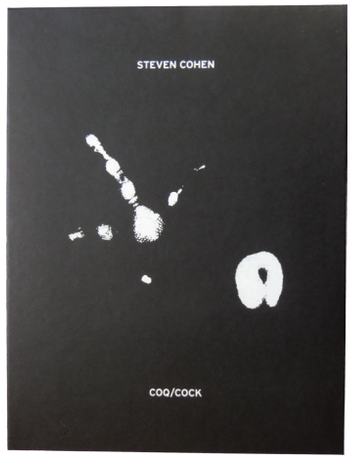
Notes: Bound with three silver bolts and housed in a wooden box with the title on the front. A special limited edition of ten handmade / collaborative artists' books. The box also contains a sealed plastic bag with various objects titled: *Contents - Breinskade. A Shot to the Arse.*

0257 – C7-7 ZA
GIF 3
Mark Attwood (edited by)
Tamar Mason (edited by)
Joachim Schönfeldt (co-ordinated by)
Robert Weinek (co-ordinated by)
The Artists' Press; White River, RSA
2015
270mm
28 prints
Edition: #1/101
Inscription: Signed by all participants



Notes: *GIF* is a collaborative project dedicated to the publishing of visual art. All works contained in *GIF* are original artworks, signed and numbered from 1 to 101. Proceeds from *GIF* used to fund visual art projects. Housed in a white box with the title and edition on the lid. The featured artists are: Hanneke Benadé, Conrad Botes, Elza Botha, Mandy Conidaris, Karin Daymond, Sheila Flynn, Jared Ginsburg, Jill Graham, Gabrielle Guy, Daniel Hewson, Erica Hibbert, Elaine Kehew, William Kentridge, Eugenie Marais, Colbert Mashile, Tamar Mason, Kagiso Pat Mautloa, Luan Nel, Christian Nerf, Francis Njoroge, Fiona Pole, Anne Rowlinson, Joachim Schönfeldt, Claudette Schreuders, Kathryn Smith, Lee Turner, Strydom van der Merwe and Morné Visagie.

0258 – C9-9 ZA
Coq/Cock
Steven Cohen
Artist's publication; South Africa / France
2014
340mm
unpaged
Edition: #4/15
Inscription: Signed by the artist



Notes: A boxed portfolio with documentation, a magazine (*Mouvement - Artes et Politiques*, Mars-Avril 2014, Numero 73), a mock document - with a ribbon and medal, feather and other French medals - a tricolour lifting ribbon and several photographs. With a three-page partial translation. Including a *Certificat Sanitaire International pour le Transit des Animaux de Compagnie* dated 09/09/2013. Dossier No. 4 of 15 + 5AP.

LIME MILAGRO
VIGNETTES·II
Orfeo ed Euridice
A FLORA
A SOUTH ITALIAN JOURNEY
STUTT
ON PAINTING
FINNEY·THE CIRCUS OF DR
FAHRENHEIT
COMES EVERYBODY'S DON'T BOOK
BERN PORTER
Bern Porter

MARJANE SATRAPI
PERSEPOLIS
MARJANE SATRAPI
PERSEPOLIS 2
ELEGY
ONO
INSTRUCTION PAINTINGS
THE SONG OF SONGS
THE MOON
SPACE 99
ELLE-hUMouR
Julie doucet
NOUS TISSONS
NATURAL ARCHITECTURE
ALESSANDRO ROCCA
22
BEANS
Marylee Bytheriver
Chris Ware
Daniel Raeburn
MONOGRAPHES
Aaron Williamson
Hearing things
Michael Snow almost Cover to Cover
MENDELSOHN / AME
GIL STANDRE 1
JEAN-CHARLES HAEHN

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David Paton is a senior lecturer in visual art at the University of Johannesburg. Born in Johannesburg, he read for his Masters Degree in fine art at the University of the Witwatersrand in 2001. His dissertation, South African Artists' Books and Book-objects since 1960, has proved important in documenting the discipline of artists' books in South Africa. A recipient of several awards for his teaching and research, including a fellowship of the Ampersand Foundation in New York, Paton has curated exhibitions, authored catalogues and published articles on the book arts. He hosts the website Artists' Books in South Africa.

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Robbin Ami Silverberg is founding director of Dobbin Mill/Dobbin Books in Brooklyn, dedicated to artists' books, which she makes herself and in collaboration with others. New York-born and Princeton University educated, she has exhibited and taught internationally, and has work in numerous collections, including Washington DC's Smithsonian National Museum of African Art, New York City's Museum of Modern Art, and national libraries in Paris, Luxembourg and Leipzig. An associate professor at Pratt Institute, NYC, she's a board member of the Center for Book Arts and Booklyn Artists Alliance and was a founding trustee of the board of the Ampersand Foundation.

Born in Johannesburg, **Pippa Skotnes** was educated in fine art and archaeology at the University of Cape Town. In 1990 she established the Axeage Private Press with Malcolm Payne. After she was sued by the South African Library for a copy of her artists' book Sound From the Thinking Strings, she focused her creative energies on exploring the possibilities of artists' books. Skotnes's published work includes Claim to the Country (2007), Unconquerable Spirit (2008) and Uncertain Curature (2014), written with Carolyn Hamilton. Currently Michaelis Professor of Fine Art at UCT, she's researching the historical capture and expatriation of African animals.

Artists' Books from the Jack Ginsberg Collection

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